A.I.A. CONVENTION ISSUE—CALIFORNIA

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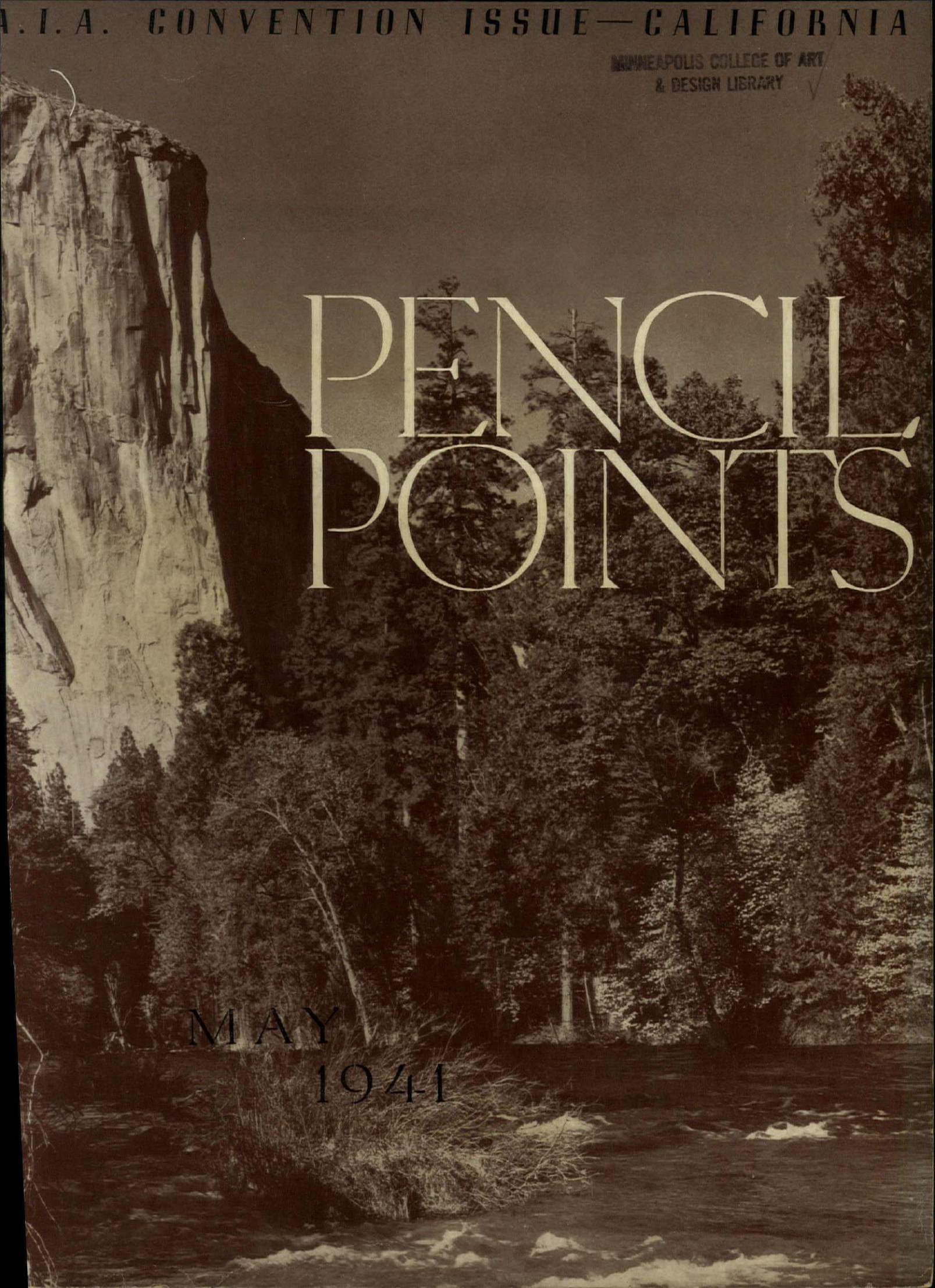
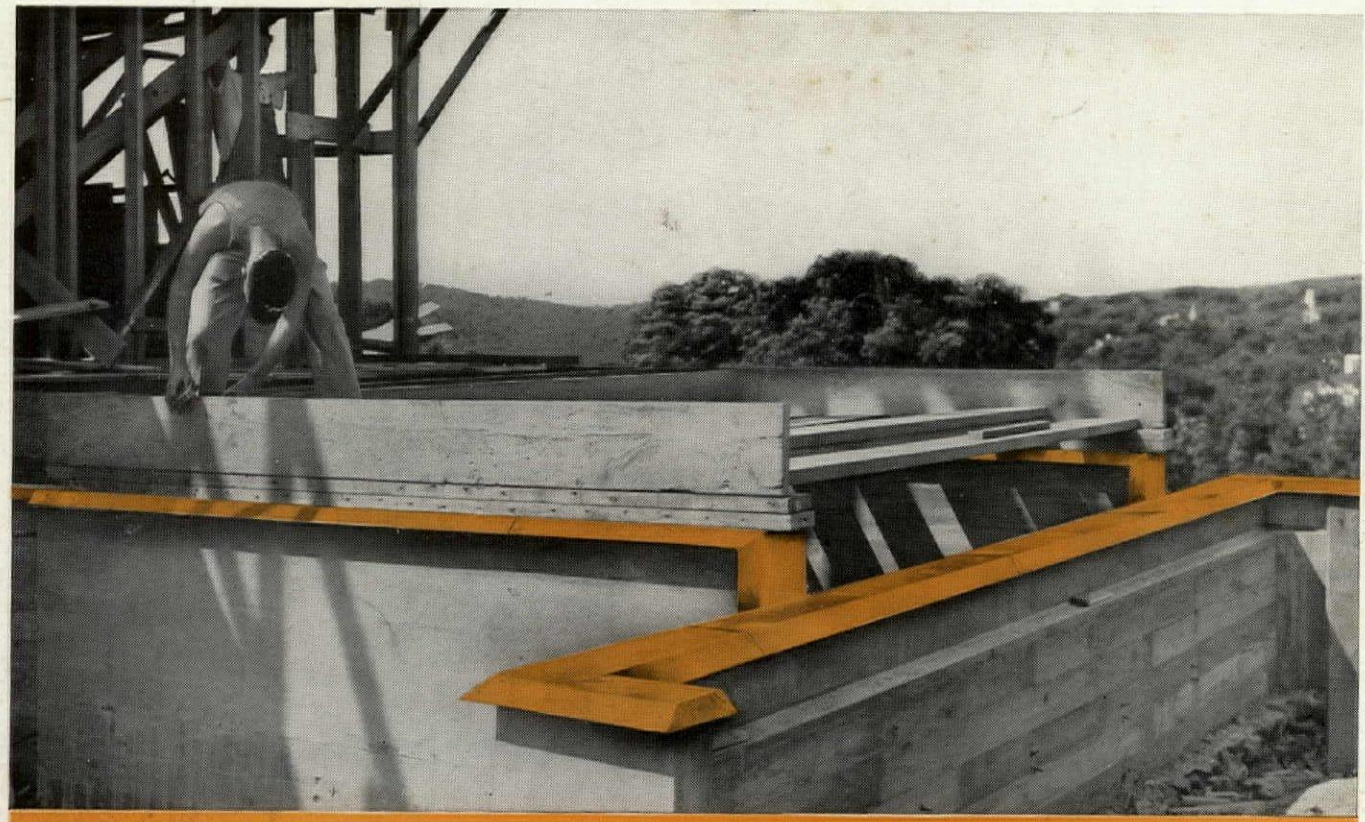


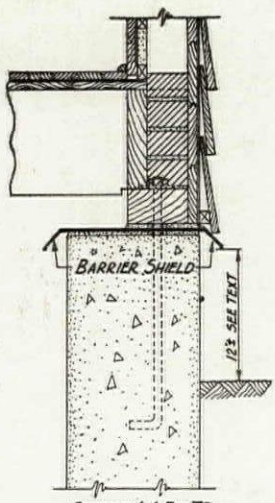
PENCIL POINTS

MAY
1941



THWART RETICULI TERMES* WITH COPPER

*Subterranean termites



SECTION 4-4 FIG-T3
FRAME CONSTRUCTION

Typical Foundation Wall for frame construction—with Shields of Anaconda Copper

Durable copper shields between masonry and wood provide efficient, inexpensive protection against termites

The spread of the wood-eating termite's natural *habitat* has aroused considerable interest . . . particularly in precautionary measures to safeguard building construction against termite damage.

It is generally conceded that properly formed, rustless sheet copper shields offer the most effective and most durable protection. Installation is a relatively simple sheet metal job, the cost being comparable with that of an equal amount of roof flashing.

Highly Informative Booklet—The American Brass Company has published a digest of pertinent information on the use of shields for termite protection. A free copy will be mailed promptly on request. 4178

THE AMERICAN BRASS COMPANY
General Offices: Waterbury, Connecticut
Subsidiary of Anaconda Copper Mining Company
In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ont

ANACONDA

Anaconda Copper

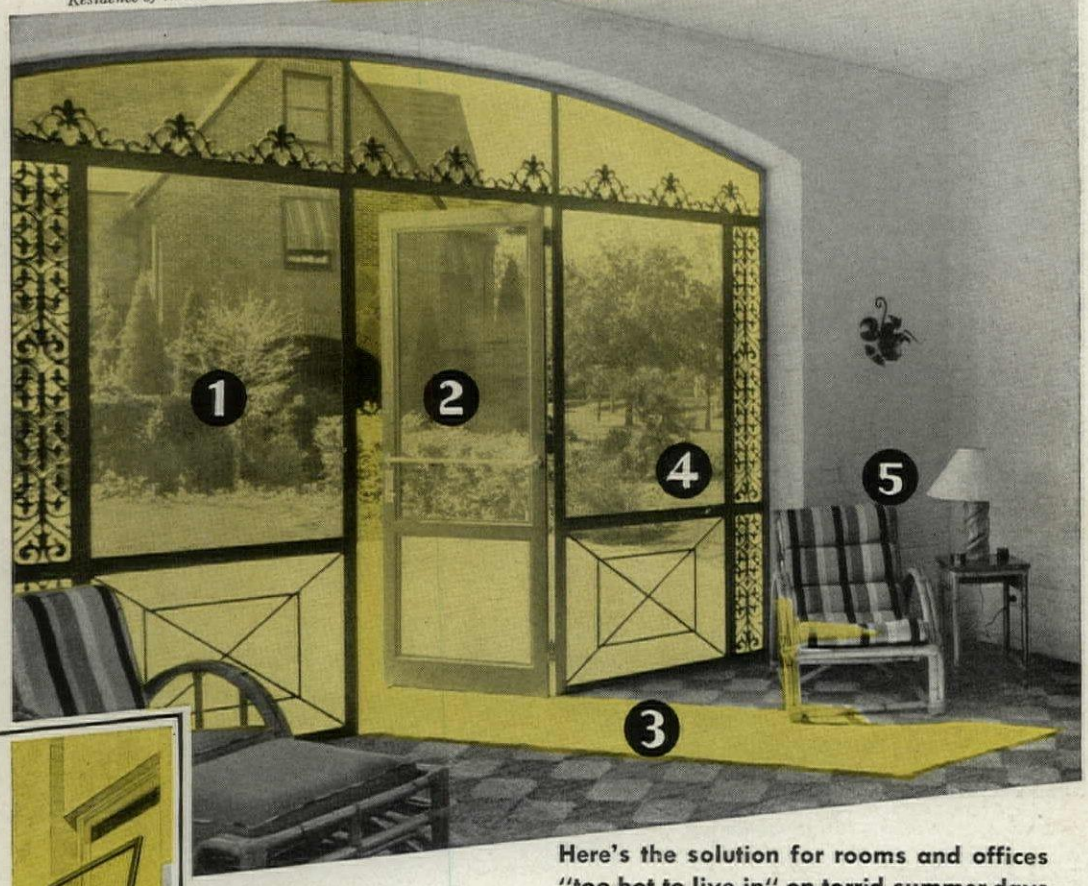
PENCIL POINTS, published monthly by Reinhold Publishing Corporation at 258 Atlantic St., Stamford, Conn. Publication office, Stamford, Conn. Editorial and Advertising Offices, 330 West 42nd Street, New York, N. Y. Yearly subscription $3.00, single copies 50 cents. Entered as second class matter, March 10, 1930, at the Post Office, Stamford, Conn., under the Act of March 3, 1879. Volume XXII, No. 5, Dated May, 1941.

Of Course—
you don't air-condition a porch

BUT THIS PHOTO DEMONSTRATES HOW KOOLSHADE* SUN SCREEN KEEPS ROOMS ASTONISHINGLY COOL!

Look twice at the picture shown below! It is a most unusual photograph—entirely unretouched—that gives you a perfect visual demonstration of KOOLSHADE Sun Screen. See how the strong, hot sun pours through the open doorway . . . while the KOOLSHADE Screen completely stops the direct sun heat, allowing only cool, glareless light to enter!

Residence of W. H. Wildes, Dallas . . . Thomson & Lanum, Architects



NOTICE THESE FIVE SURPRISING POINTS:

1. **This KOOLSHADE Screen is completely stopping the full blast of the sun! Hard to believe? Yes, but—**
2. **Here the door was left wide open—**
3. **So you can see the force of the sun that streams in!**
4. **The view is beautifully clear—with full ventilation, full insect protection and smart appearance.**
5. **Sun Glare is killed, while a flood of cool diffused light enters.**

KOOLSHADE STOPS THE SUN HEAT *OUTSIDE* OF THE WINDOW GLASS . . . REDUCES SOLAR LOAD AS MUCH AS 80% TO 85%

It is a fine bronze fabric, made like a tiny Venetian blind. Framed and installed like ordinary window screens.

Here's the solution for rooms and offices "too hot to live in" on torrid summer days

Since solar heat entering through windows often makes up from 50% to 75% of the cooling load, it is easy to understand why non-cooled rooms may become completely unbearable under a pitiless sun on heat-wave days. KOOLSHADE Sun Screen offers an entirely new way to stop this discomfort . . . a method which, for the first time, gives the highest efficiency in sun heat protection . . . plus welcome relief from sun glare . . . without shutting off light, view or ventilation . . . and without spoiling appearance.

Send for our new Brochure showing practical installations of KOOLSHADE under many different building conditions . . . and you will soon make KOOLSHADE your standard specification for summer comfort.

DISTRIBUTORS IN THE PRINCIPAL CITIES
In Eastern Canada, Distributed by Creswell-Pomeroy, Ltd., Montreal

Ingersoll **KOOLSHADE*** **SUN SCREEN**

It's cooler in the shade!

*Trade Mark . . . Property of Ingersoll Steel & Disc Division, Borg-Warner Corporation

Ingersoll Steel & Disc Division,
Borg-Warner Corporation, Dept. K5
310 So. Michigan Ave., Chicago, Illinois.

Please send your new brochure of KOOLSHADE Sun Screen Installations in residences, commercial, industrial and institutional buildings.

Name . . . . . .
Firm . . . . . .
Address . . . . . .
City . . . . . *State* . . . . . .

AN EXCELLENT, **BLACK** DESIGN MATERIAL

PERMANENT, NON-REFLECTIVE, ECONOMICAL

Alberene Black Serpentine bulkheads and panels: McCallisters, Caterers; Armand Carroll, Architect; both of Philadelphia, Pa.

Natural, quarried Alberene Black Serpentine increases in popularity steadily as more and more architects and designers find it ideal for black masses, and accents of black, on facades. The insets in the panels framing the glass-bricked entrance supply an interesting, decorative note. Structurally, Black Serpentine has much in its favor. It can be cut into sections as thin as 7/8", because it has great toughness and density. This makes it even more economical for panels, bulkheads, facing and spandrels. The stone will retain its color, and will maintain its finish, but it is neither reflective nor mirror-like. A request on your business letterhead will bring you samples, conveniently boxed, showing the range of stones, including black and mottled dark blues and greens. Please address Alberene Stone Corporation of Virginia, 419 Fourth Avenue, New York. Quarries and mills at Schuyler, Va. Sales Offices in principal cities.

Alberene

BLACK SERPENTINE

Moderate in cost . . . Negligible in upkeep

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PUBLIC RELATIONS

A SECTION EDITED BY D. KNICKERBACKER BOYD

Another Institute Convention! At the close of each, we Convention enthusiasts look forward to attending the succeeding one, no matter where held. We anticipate the joys of renewing former contacts and of making new friends in our profession from all over the country.

We also expect to hear many fine Committee Reports and the review of them in the report of the austere Board of Directors with their resultant comments. Then come forth Resolutions, many of them of vital import to our profession and often to the country. There frequently follows much discussion. The whole atmosphere breathes of resolve and action. Finally we regretfully depart.

Thereafter lingers in our mind the comforting thought that the stage has been set for everything to be done that can be done to advance the cause of our profession. We complacently assume that during the coming year nearly everybody, except ourselves, will be busily engaged putting the Resolutions adopted into effect.

Then most of us go about our own affairs and leave it to George (who in this case happens to be Eddie) to do the job with our overworked (and underpaid $0000) Secretary, in addition to their routine duties and those of the Octagon staff.

In order that comment similar to the foregoing might not apply in another year, we have searched the records of the past two conventions for items of extra-curricular public service opportunities and present some of them herewith. This we do so that those who did not hear the Boards' Reports or read them may consider adopting some of these as contributions of personal service.

D. KNICKERBACKER BOYD
4 South 15th Street, Philadelphia, Pa.

GENERAL ACTIVITIES

(1) RECENT COMMITTEE REPORTS AFFECTING PUBLIC RELATIONS

In analyzing the Reports of all Committees, and the Reports of the Board of Directors, to the last two Conventions of the Institute, one cannot fail to be impressed with the extent to which the various Committees and the Board itself have approached the problem of Public Relations — no matter by what name the activity or recommendations may be called.

(a) *Duplication and Need of Coördination.* For instance, various phases of this subject occur in the President's Message, the Report of the Board of Directors, Reports of Committees on: "Objectives of Component Organizations," "State Organizations," "Membership," "State and Municipal Public Works," "Education," "Public Information," and still others. Many of the commendable activities and recommendations referred to indicate a seemingly great interest in the theme of what is actually "public relations," but they also represent a very considerable duplication of ideas and effort and more particularly do they indicate the need of coördination—and of a coördinator.

Particularly illustrative of this fact is the Report of the Committee on Education presented at the 1940 Convention. In this—as in the Report of the Committee on Public Information, to which we referred in this Section last February—three important, but similar, subjects are treated by each; namely, utilizing the media of magazines, of the radio, and of moving pictures. While it may be difficult to determine exactly where education stops and information begins, so far as the public is concerned, it would seem that a partial solution could be effected by collaboration of the two Committees in securing the coöperation of publishers, broadcasting stations, and moving picture producers. From years of experience we know people would prefer to be informed rather than educated.

(b) *Committees on Education and Public Information.* We are speaking specifically of the Section in the Report of the Committee on Education printed on pages 33 and 34 of the June, 1940, *Octagon,* entitled "Investigations and Discussions—Recommendations for future use of Waid Education Fund." These are indeed three most worthy fields—(1) Magazine Articles, (2) Broadcast Talks, (3) Moving Picture Lectures.

Apparently the Committee on Education may not have been aware that the Committee on Public Information has been engaged in these three fields for lo, these many, many years. The Committee on Public Information and several of its Chapter Committees have formulated programs in all of these fields which, due to lack of funds, they have been unable to carry forward adequately with some few notable exceptions.

Among the latter are the recent radio programs in California (Feb. Issue of this Section (2) p. 38 and Mar. (4) p. 40). And within the knowledge of this Editor are a series of radio talks sponsored by the Philadelphia Chapter, A.I.A., in 1932, by the Reading Society of Architects in the same year, and many radio broadcasts by individual architects, educators and others, also by several manufacturers about Architects' services.

(c) *Collective Activities.* Now, if these activities could be coördinated and fostered, through means at the disposal of the Committee on Education and subject to the approval of each Committee and the Board of

Directors, the Institute could really begin to "go places" in its relation to the Public.

(2) OTHER PROGRAMS FOR HELPING TO IMPROVE PUBLIC RELATIONS

Committee on State and Municipal Public Works. Among all Committee Reports of the past two years the one which shows keen self-analysis and most clearly points the way to needed activities on the part of individuals and organizations of architects in earning, through service, greater recognition of our profession by the public, is that of the Committee on State and Municipal Public Works. From that Committee's Report as presented at the 1939 Convention we quote these portions:

(a) *Individual Activities in City Planning and Zoning.* "In answer to the question, 'Has your chapter solicited authorities for representation on City Planning or Zoning Boards?' only three chapters answer yes. All other chapters answer no, or make no reply. One chapter answering yes reports that in the city which is the center of its activities, the City Planning and Zoning Board of ten members includes three Architects. Two are A.I.A. members in good standing and one is a non-Institute member, retired, but of unquestionable standing. In the same city, by reason of chapter activities the report shows that the Building Codes of recent years were prepared by Code Committees with two able Institute members leading the work of Code preparation."

(b) *Lending Agencies.* "In answer to the query, 'Can the A.I.A. as a national organization assist in placing the Architect before lending agencies in such a light that his advice will be sought in any or all of the above phases of professional service?' the vast majority answered yes."

(c) *Attitude of Public Toward Architects.* "Answering the query, 'State briefly what, in your opinion, is the public's attitude toward the profession, i.e. is the public simply accepting the profession, or is it awake to the value of architectural service?' almost unanimously the replies indicate that the public is not aware of the value of architectural service. In most instances the Architect's place in the community is not understood. This is particularly true with men administering public affairs as governmental agents. These answers indicate positively that chapter activities must be aggressive to the end that we shall be known. In such an aggressive program every chapter must have the whole-hearted support of the Institute. The general comment is that the Architect is valuable only in the designing of monumental structures. He is just accepted in the community and is rarely known as a positive force in community affairs."

(d) *Chapters Indifferent to Acquainting Public.* "In answer to the question, 'State what efforts, if any, have been put forth by your chapter to acquaint the public with the value of architectural service in all phases of the building industry,' the questionnaires almost unanimously answer that the Chapter is inactive or indifferent to the problem of public education. As a rule the strongest men in the profession are not disposed to publicize themselves. These men should be drawn into chapter activities. In an impersonal manner their achievement in every phase of professional practice should be directed to public attention. Architects have stressed the value of architectural service in matters of design but have been far too silent in educating the public in a knowledge of the value of such service as it relates to economy of plan, structural safety, sanitation, and the other hundred phases of professional practice so vital to public welfare."

(e) *Architects Neglect Small House Market.* "In answer to the question, 'Has the work of the FHA improved public relations with the profession?' the negative and affirmative answers are about equally divided. From the answers, however, the committee is justified in drawing the conclusion that the Architects as a professional group have avoided the small house problem for economic reasons generally. By reason of having so avoided it, they missed an opportunity of acquainting Mr. Citizen and financial agencies with the value of architectural services. We cannot afford to continue ignoring the needs and demands of the average citizen."

(f) *Praise Work of Public Information Committee and the Publicist.* "For the work done in the past by the Committee on Public Information and the work of the Publicist, we express our appreciation and recommend that this work continue. We recommend further that the chapters be directed to use the material as furnished by this committee to better advantage. For failure to have done so in the past, responsibility rests more with the chapters than with the Institute Committee or the Publicist."

(g) *Value of Competent Architectural Service.* "We recommend further that, in the future, material for the Committee on Public Information and the Publicist be augmented by material designed to inform the public of the value of architectural service. This can be done by reaching down to the average citizen and directing his attention to the safeguards to which he is entitled and upon which he may rely if his problems be in the hands of a competent Architect."

(h) *Outstanding Architects Should Participate with Others.* "We further recommend that the Architects of most outstanding ability cooperate with every chapter in an effort to raise the standards of practice of the men in the chapter whose services fall short of the best."

(i) *Sell Architecture as an Indispensable Service.* "The matter of fees is very ably handled by other committees, but the Institute and the chapters *must sell architecture as an indispensable professional service available to the public without allowing the question of fees to cloud the issue.* We have a service to offer and we only belittle that service by permitting the discussion of fees to block our educational program. We are worthy of our hire and must so assert ourselves."

Raymond J. Ashton, Chairman,
State and Municipal
Public Works Committee

(3) And from the 1940 Report of this Committee to the Board as presented at the Louisville Convention:

(a) *Series of Regional Conferences.* "To definitely aid in the establishment of better public relations, and, further, to assist public officials in obtaining a proper understanding of the functions and responsibility of an architect, the Committee recommends that a series of Regional conferences be held throughout the country. Each such conference should be under the direction of the Regional Director of the Region in which the conference is held . . . . Such a program should be two-fold. *First,* for the architect, to impress him with an understanding of his obligation to the public; *second,* indirectly *but very positively* to the public, that it may be led to understand the importance of the architect and *how much* may be expected from complete architectural service. At least one meeting should be held with public officials and the general public invited. The Committee commends the work of the districts wherein such meetings have been held."

(b) *Public Relations—Summary of a Program.* "The Committee has at hand a reprint from the weekly bulletin of the Michigan Society of Architects, edited by *Talmage C. Hughes,* under the caption, 'Progress Toward Public Relations.' It recommends that every chapter procure copies of this reprint for consideration and action." (Note: This contains the Program prepared by this Editor with comments by individuals, officers of Chapters and State Associations. A few copies remain in his possession which will be gladly sent to those requesting them.)

EXHIBITS & EXHIBITIONS

(4) *Traveling Exhibit of Allied Arts.* In the February issue of this Section, on page 37, we referred to the interest aroused by this Exhibit when it was starting in Detroit. Through the kindly offices of Talmage C. Hughes we have been courteously furnished with further information by J. Robert F. Swanson, A.I.A., Chairman of the Committee. Says he:

The Michigan Society of Architects wished to bring about a closer relationship between the profession and the allied arts, to make increasing use of them, and to extend recognition to the artists and craftsmen. A committee was appointed by the Detroit Division of the M.S.A. to work toward these aims. It was discovered that the Detroit Chapter of the A.I.A. had a similar committee working on the same problem and it was decided to combine the two committees. This joint committee decided that the best way to foster a closer relationship between the architects and the allied arts was through a state-wide exhibit of their work, and architects, artists, and craftsmen were asked to submit photographs and drawings of architectural and landscape subjects, interiors, models, and actual pieces of painting, sculpture, ceramics, weaving, metal work, woodcraft, etc.

The opening exhibit was held in Detroit in connection with an exhibition by the Detroit Chapter of the A.I.A. for buildings completed in the last ten years and an exhibition by the Detroit Division of the M.S.A. of architectural sketches. Uniform requirements were made for all photographic material submitted in order to coordinate the exhibits. The response was excellent and more material was submitted than could be hung. Selection of the best material was made and Honor Awards were given by a jury of Chicago architects, including *John A. Root, Phillip B. Maher,* and *Ernest A. Grunsfeld, Jr.*

The Detroit exhibit opened on October 1, 1940, for two weeks. The show was very well attended and so much interest was shown by the public that the exhibit was held over for a third week. At the close of the Detroit exhibit, material was selected for the Traveling Allied Arts Exhibit and was sent to Flint, where it was shown from November 14 to 24, and then went to Saginaw from November 29 to December 18. Both exhibits were very well attended. The exhibition opened next in Jackson on February 6th, and from there went to Kalamazoo on March 20, Muskegon on April 2, Grand Rapids on April 17, and finally to Ann Arbor on May 1.

With such an example of how our wares can be almost continuously displayed before the public throughout any state, why should not other State Associations follow suit? With the summer to assemble and arrange itineraries, they could start now.

MISCELLANEOUS

(4) *Public Relations Counsel to Study Our Profession.* In the March issue of this Section we referred (pg. 42), to the new Committee on the "Profession and Society" of the N. Y. Chapter. Here's a report, dated April 7, 1941, of decided progress:

"Having become increasingly concerned with the various forms of encroachments made on the individual architect's work, the New York Chapter formed a Special Committee to investigate. This Committee held hearings during the winter and has just reported to the Executive Committee of the Chapter. Its recommendation that the firm of Baldwin, Munson & Mann, Public Relations Counsel, be retained to undertake a survey of the ills which beset the profession and prepare a program of methods to cure those ills, has been accepted.

"The noteworthy feature about this is that the Chapter has been willing to authorize an expenditure of $1,000 for this survey and program. Obviously the problem is of grave concern to all the architects throughout the states. We hope that they will, either individually or through their Societies or Chapters, want to join us in our efforts. I should be glad to have an expression from each about this.

William Lescaze, Chairman."

We would inform the estimable gentlemen of this firm that many progressive architects throughout the country, in increasing numbers yearly, have been "preaching in the wilderness" on our shortcomings. These men have been criticising our laxness and proclaiming our virtues at conventions. Year after year, they and energetic Committee Chairmen have presented reports suggesting appropriate activities, solutions of problems and Resolutions to accomplish them. But the profession as a whole has been apathetic, and its principal organization unequipped to put fully into effect the programs resoluted upon.

The Institute is practically the only National Organization, professional or commercial, which relies too much upon voluntary direction of the activities of its members. For its normal "business," which is onerous, it has a highly efficient Executive Secretary and an Assistant. But its Secretary, capable as he is—is bound to be overworking himself between his private practice and his uncompensated secretarial duties. Some Presidents of the A.I.A. have had to consider their positions chiefly as honorary ones—but our present President established a precedent difficult for any successor to emulate—that of living in Washington to perform continuous service.

What the profession as a whole and not the Institute alone needs is a paid, full time Secretary or a "follow-upper" to organize voluntary service on the part of those who, with enthusiasm, can afford to give of their time or means to advance the cause of our profession. He could cooperate with them in seeing that the things needed or already agreed upon, are attended to.

And with this accomplished there should exist paid executives in various localities to assist the members of Chapters or of State Associations through community contacts, and otherwise in earning the recognition which the profession should be receiving. Even the local unions of the Building Crafts, whose members for an hourly wage erect the buildings which we design, have such paid executives. By this means they have preserved their existence during the previous years of the depression in our industry. On the other hand, paid executives in our State or local organizations are few and far between.

So we respectfully recommend to the Public Relations Counsel referred to that to constitute the backbone of their report they should first read through the Convention Proceedings of the Institute for the past 25 years and of State Association meetings for the past 10 years. With this done, they can then incorporate the subjects of past discussions and the things resolved upon but not done, as part of their program for resuscitating the profession of today. Then it will be up to each one of us to render to the very best of our ability, our part of the service necessary to promote our standing and to combat any encroachments on our rightful prerogatives.

HELP BY MATERIAL MEN

(1) *Society of Architects Compliments Manufacturer's Representative.*

Summit, N. J., April 17, 1941

Pittsburgh Plate Glass Co.
Newark, New Jersey
Gentlemen:

It has been brought to the attention of the Suburban Society of Architects that your representative, Mr. J. W. Brennan, has recently addressed a group of merchants of the Oranges and has strongly urged them to employ local architects on an independent basis for all store front work.

At the April meeting of the Suburban Society of Architects this fact was recognized, and upon unanimous expression of those present it was resolved that the President of this Society be instructed to write to your Company expressing our approval of this evidence of cooperation with the architectural profession.

As President of the Suburban Society I am, therefore, expressing to you our endorsement of the cooperative policy that your Company has adopted.

Very truly yours,
Paul W. Drake, President
Suburban Society of Architects

(2) The advertisement, of which this is a reproduction, was received a few years ago by this Editor, with a letter from W. D. Sawler, of the Morgan Woodwork Organization, in which he said: "Attached is a striking advertisement featuring the message, 'Build Your Home Architecturally Correct—Consult an Architect.'" This advertisement is now being published in hundreds of newspapers throughout the country by Morgan distributors. It tells in a few words the story of the services the architect renders and how important it is to consult him.

As evidence that architects can show appreciation of such activities and the continued use of this slogan in the Company's literature, we quote from *The Octagon* (March, 1932):

"At the February meeting of the Wisconsin Chapter, the following resolution was adopted:

"*Whereas,* the Morgan Woodwork Organization has allied itself with the movement for good architecture combined with good materials and craftsmanship in the erection and construction of houses, and

"*Whereas,* the above-named organization has instituted a far-reaching national campaign featuring the slogan 'Build your home architecturally correct,'

"*Be It Therefore Resolved,* that we, the members of the Wisconsin Chapter, A.I.A., do commend this said Morgan organization for its pioneer movement and wish it much success in the realization of its objective, namely, the education of the builder and home maker so that he will consult an architect before building."

RADIO

(7) *Do Professions Advertise?* Those who appear to dislike the thought that architects should "advertise" their services, commonly parry with the retort: "Doctors, lawyers, ministers and other professions do not do so!" To the writer it has always seemed that the manner in which any exploitation is done is what counts, rather than the mere fact that it is done. Also, by whom done is another factor. This Section is constantly showing examples of how those allied with the building industry can, by advertising, promote employment of architects. Some manufacturers of tooth cleansing products advocate publicly that you "consult your dentist twice a year." The U. S. Public Health Service displays posters *urging* the public to have periodical examinations made by their physicians, and so on. All these efforts have as one object the advantages which the public will receive by a greater service from those mentioned. More about this later.

But imagine this editor's surprise when he heard only recently an instructive broadcast on Station WABC followed by this announcement (quoted from memory):

"DOCTORS AT WORK"

"You have been listening to a broadcast with this title sponsored by the American Medical Association, in collaboration with the Columbia Broadcasting Company and associated systems. This program is in the interests of any of the 130 million people in this country who can be further benefited by greater service from its 117 thousand physicians."

Congratulations to the medical profession! The announcer also said that this was but one chapter of a series. May the A.M.A. continue this fine work for physicians, and may many more of the millions of people in this country, including the doctors, be benefited as a result of this program. And congratulations to those groups of architects referred to in previous issues of this Section for accomplishments to date in their localities! Now best wishes for success to the hardworking Committee whose partial report follows:

(8) *Committee on Radio Publicity, N.Y.S.A.* William Lescaze, Chairman, says, under date of April 12th, in a letter to Henry Y. Shaub, President of the Pennsylvania Association of Architects:

"The New York State Association of Architects is trying to arrange a series of 13 broadcasts over one of the major stations, probably WABC. The purpose of these broadcasts would be to inform the public at large and also some of our government officials of the nature and value of the architect's services.

"The Executive Committee of the New York Chapter of the American Institute of Architects passed the following resolution on March 4, 1941:

"*The Executive Committee of the New York Chapter, A.I.A., thoroughly approves of and endorses the efforts of the Committee on Radio Publicity of the New York State Association of Architects and recommends that the work be continued without delay in accordance with the plans so far formulated by that Committee.*

"New Jersey has already expressed interest in the undertaking. We wonder if you think it would be possible to obtain similar interest and cooperation from Pennsylvania.

" * * * Should you be interested in the undertaking, and we hope you will be, we would be glad to welcome a representative of your state on our Committee. * * * "

TELEPHONE DIRECTORIES

Wherever a Telephone Company issues a Classified Section in its Directory there are always two places in which a Chapter, local Society, or State Association should be found listed—if it has headquarters or a reachable responsible official. These places are the classifications of "Architects" and "Associations." Few organizations in our profession seem to realize the advantage it *might* be—to the public, and to the profession—if persons desiring information about architects could readily reach the source first by telephone.

It is suggested that this matter of appropriate listings be taken up with the local Telephone Company. Experience has proven such contacts most helpful to all concerned. And the Company can be most cooperative, as witness the illustration reproduced from the Washington, D. C., Directory. In Philadelphia, the Bell Company distributes about half a million pamphlets ("stuffers") each month with its bills and, upon request, has included architects among those to be consulted *re* concealed wiring.

ASK YOUR ARCHITECT

to specify conduit for concealed telephone wiring. It conceals and protects all wiring within the walls. It allows you to provide now for future additional telephones — which can then be installed when you need them without cutting through walls and floors, without exposed wiring on the baseboards.

MISCELLANEOUS

(5) *Famous Architects on Postage Stamps?* At one of the Sessions of the 1940 Louisville Convention of the A.I.A., the following Preamble and Resolution was unanimously adopted by over 100 present for reference to the Resolutions Committee. But it never got to the floor.

"WHEREAS, the U. S. Government has issued a series of postage stamps under the Classification of Famous Americans, and

WHEREAS, among the series of seven thus far issued, there has been included Poets, Composers, Educators, Scientists, and others but no Architects, be it

RESOLVED, that the American Institute of Architects in convention assembled hereby requests the Postmaster General to give consideration to the inclusion in this series of the portraits of distinguished deceased architects, and be it

FURTHER RESOLVED, that the American Institute of Architects hereby offers its assistance to the Postmaster General, if requested, in nominating famous architects for his consideration."

Still believing that this subject was worthy of being called to the attention of the Government, this Editor recently addressed a letter to his friend the Third Assistant Postmaster General, in Washington. The quotations which follow are from his reply.

"Dear Mr. Boyd:

I wish to thank you for your kindly expressions relative to my appointment to my present position. I have noted your recommendation with regard to having a set of postage stamps issued in honor of prominent architects, which would be in the nature of a supplementary edition of the Famous Americans Series of 1940.

"The series of stamps issued last year is not to be accepted as covering the entire field, but it was necessary to place reasonable restrictions on the original series in order to have the set completed within the calendar year. We have in mind issuing additional groups of the Famous Americans stamps at a later date, at which time consideration will undoubtedly be given prominent architects. Because of other plans, however, it will probably not be possible to take up the matter this year.

"If you desire to submit any suggestions with regard to subject matter for a set of Architects' stamps on behalf of the American Institute of Architects, they will be kept on file for appropriate consideration later.

"This Office has no information relative to the issuance of postage stamps by foreign governments bearing portraits of architects. The Russian Government issued an Architectural Series of stamps in 1937, but the designs incorporated thereon were in the form of prominent buildings, like the Central Post Office, the Red Army Theatre, the Hotel Moscow, etc. * * *

"With kindest personal regards, I am,
Sincerely yours,
Ramsey S. Black,
Third Assistant Postmaster General."

This subject is respectfully referred to the new Board of Directors of the Institute for such action as it may take.

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PENCIL POINTS

KENNETH REID, EDITOR, CHARLES MAGRUDER, MANAGING EDITOR
DON GRAF, TECHNICAL EDITOR

THE MONOGRAPH SERIES
RUSSELL F. WHITEHEAD, EDITOR

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ARCHITECTS MUST BE USED

EDITORIAL COMMENT BY KENNETH REID

We do not claim that all architects are brilliant, but enough of them have what it takes to render superior service. There must be hundreds, even thousands of tasks involved in our great national program for defense and reconstruction for which architects are better adapted than any other individuals. It is their responsibility and the responsibility of their leadership at the Yosemite meetings to be more vigorous than heretofore in pressing for recognition and opportunity to do these tasks.

To be effective, the effort architects make must be concerted and sustained and motivated by the high desire to serve rather than the mere thirst for profitable contracts. And wherever the opportunity to serve is found, the job must be done with the full conscientiousness of the professional, for the whole profession will be judged by the performance of each of its members.

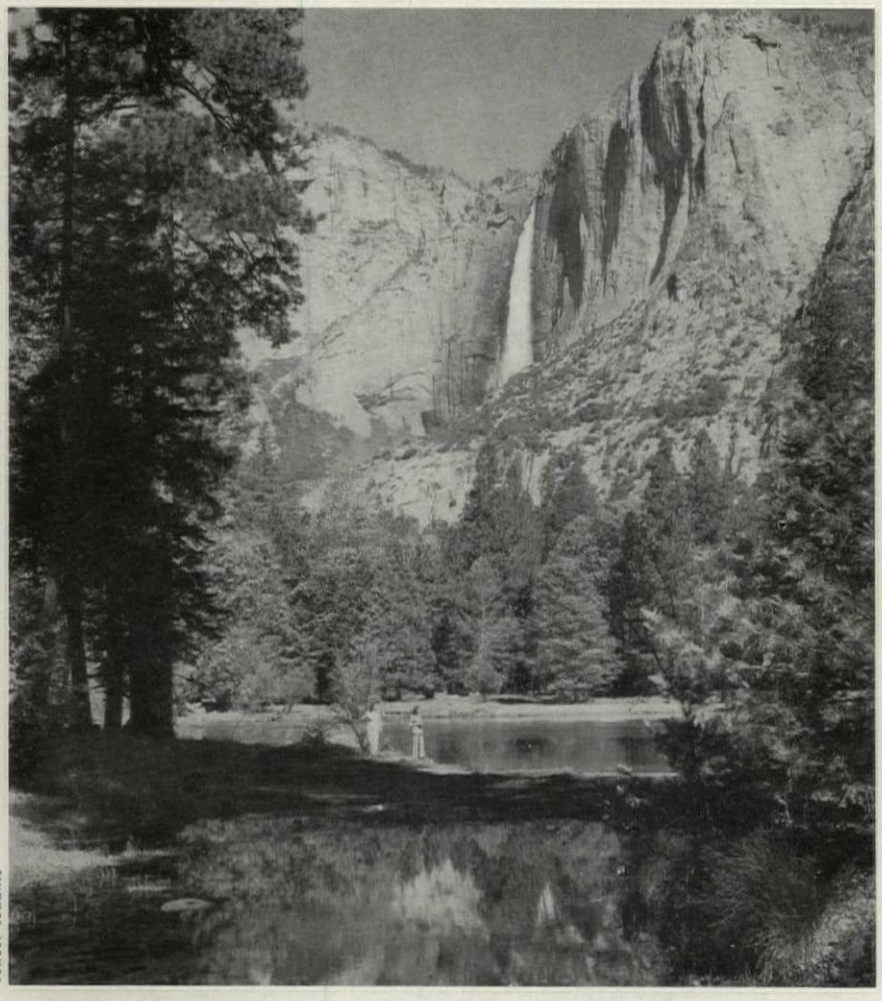
The forthcoming national convention of the American Institute of Architects with its affiliated State Associations will be the closest approximation so far achieved to a unified assemblage representative of the whole architectural profession in this country. As is the way of conventions, it will have its gayer aspects. Its setting in the Yosemite National Park, amid the springtime splendors of California, can hardly fail to engender in the delegates a sense of peace and tranquillity and security into which they will have escaped for a moment from a world in turmoil. So they will play a bit, for which they may be forgiven.

Yet there will be present also in the hearts of the delegates a sense of the gravity of their responsibilities to the profession and to the society it is dedicated to serve.

Those who were at Louisville last spring will never forget the shock that came with the news of the blitzkrieg in Holland and Belgium and France. No man knows what may transpire from the battlefronts of the world as this year's convention assembles. But we are braced now for anything so that whatever comes our determination will only be increased to be true to our mission of bettering man's environment as we lend our talents both to the development of our country's defense preparations and to the plans that must inevitably be made for postwar readjustments.

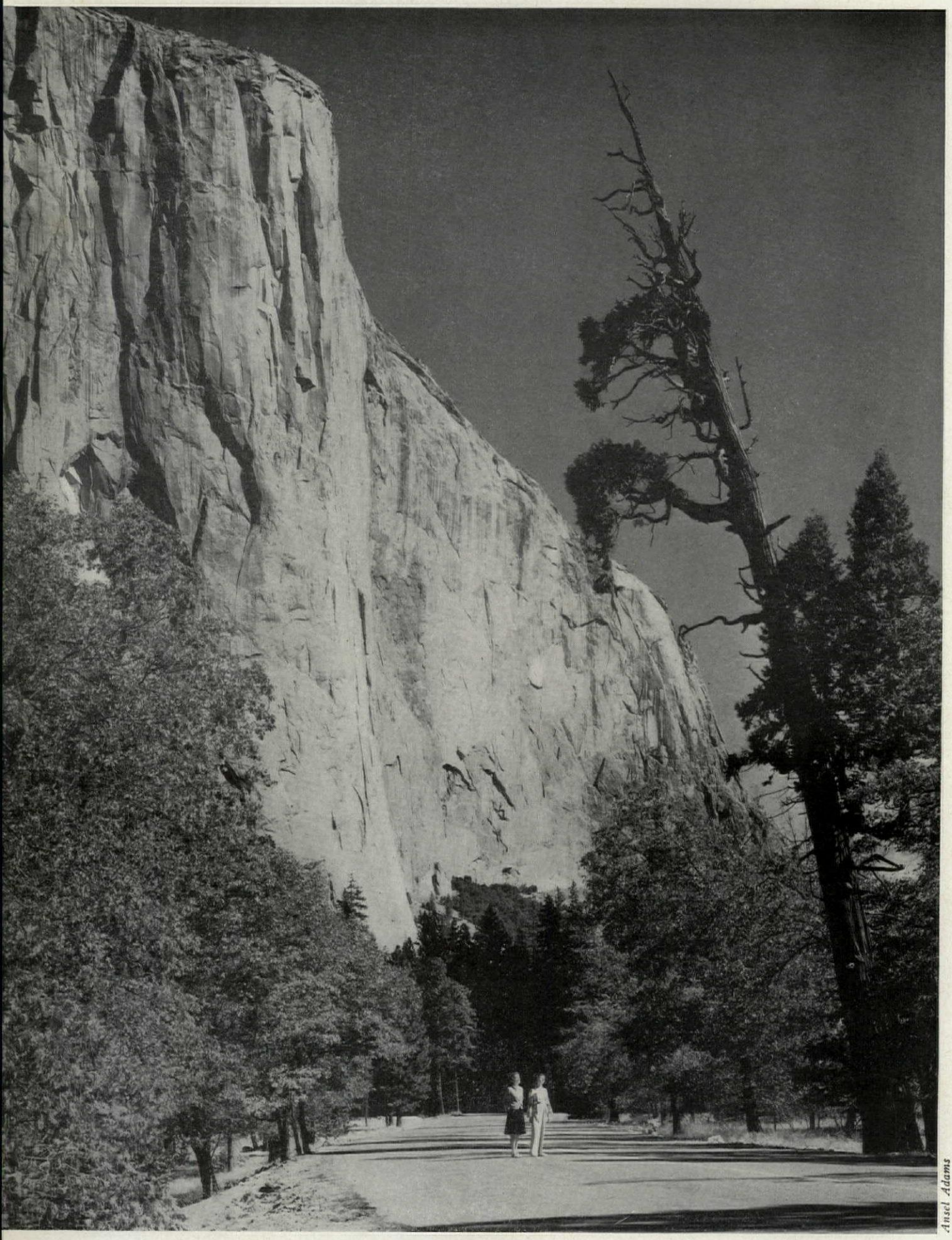
Both of these matters are definitely the architect's concern. We have just begun to fight, figuratively speaking, for the right to take a substantial part in them. Weak as we may be in numbers, we are rich in technical skills that are vital to the nation's welfare. We must carry on the fight with redoubled pressure upon the responsible authorities of government until they are made to recognize that the architect is not a mere prettifier but a planner and coordinator, endowed more often than not with the quality of creative imagination which seems lacking in so many administrative centers today yet which makes the difference between brilliant success and bumbling mediocrity in the kind of projects that are now and will increasingly be needed.

Though the nature of professional practice tends to give architects an excuse for waiting until called upon to perform, there are plenty of instances where they have taken the initiative toward the development of desirable planning and building projects. That sort of creative leadership is particularly vital now. Let those who can see the needs of the moment and of the future go to work with faith in the destiny of America.



Ansel Adams

WESTERN HOSPITALITY WILL MEAN "COME BACK AGAIN" TO EASTERNERS WHO ATTEND THE 73RD ANNUAL A.I.A. CONVENTION, MAY 17 TO 19 IN YOSEMITE PARK AND MAY 21 TO 23 IN LOS ANGELES, FOR A LAVISH PROGRAM HAS BEEN ARRANGED BY THE CONVENTION COMMITTEE HEADED BY DAVID J. WITMER OF LOS ANGELES. EVEN THE STAIDEST ELDERS OF THE PROFESSION CAN FORGET DIGNITY IN THE MATCHLESS PLAYGROUND OF YOSEMITE NATIONAL PARK, WHEN THEY MAKE SIGHTSEEING HIKES AND TOURS AMID SUCH GRANDEUR AS YOSEMITE FALLS AND MERCED RIVER (ABOVE) AND EL CAPITAN (OVER-PAGE) PICTURED BY ANSEL ADAMS AND REPRODUCED HERE BY COURTESY OF YOSEMITE PARK & CURRY COMPANY. GOING ON TO LOS ANGELES FOR THEIR ANNUAL DINNER, MAY 21, AT THE AMBASSADOR HOTEL, THE ARCHITECTS WILL CONTINUE SIGHTSEEING IN SURROUNDING TOWNS AND THAT WEEK-END GO NORTHWARD BY SPECIAL TRAIN TO SANTA BARBARA, DEL MONTE, AND SAN FRANCISCO. THE SOUTHERN CALIFORNIA CHAPTER OF THE A.I.A. AND THE SOUTHERN SECTION OF THE CALIFORNIA STATE ASSOCIATION WILL BE HOSTS IN LOS ANGELES. THOSE WHO VISIT SAN FRANCISCO WILL BE ENTERTAINED BY THE NORTHERN CHAPTER OF THE A.I.A. AND THE NORTHERN SECTION OF THE STATE ASSOCIATION. WHILE THE DELEGATES AND SIGHTSEERS ARE IN LOS ANGELES THE PRODUCER'S COUNCIL, MEETING AT THE TIME OF THE A.I.A. SESSION, WILL SPONSOR A TOUR TO MOTION PICTURE STUDIOS. PROBLEMS OF CONSTRUCTION AND DESIGN UNDER THE NATIONAL DEFENSE PROGRAM ARE CONVENTION TOPICS—WITH SOME CONSIDERATION OF CONTINUING ACTIVITIES IN THE BUILDING INDUSTRY TO GUARANTEE STABILITY DURING AND FOLLOWING THE NATIONAL EMERGENCY



Ansel Adams

VIEW IN YOSEMITE PARK—EL CAPITAN DWARFS ANCIENT CEDARS

LOS ANGELES FROM THE HEART OF THE CITY, LOOKING TOWARD HOLLYWOOD AND BEVERLY HILLS

SPIRIT OF ELDORADO

One can imagine the mental change in a Middle-Western woman when she dons her new pajamas to go shopping in one of the decentralized business centers of a city like Los Angeles. Here is your cue to the necessity for new styling. There is a valid sociological explanation in the fact that marginal development by the pioneers and the later arrivals has tended to produce a different culture here. When enough people are impelled by a desire of the new and the novel, they lose their umbilical attachment to their native habitat and go sailing! A new attitude is initiated. In other words, the Spirit of Eldorado is still with us.

MICHAEL GOODMAN

WORDS ABOUT CALIFORNIA

The fabled abundance of California extends even to her architecture, producing such a wealth of examples both historic and contemporary that any complete review would fill volumes. The thoughtful observer cannot fail to recognize that regional flavor, freshness of approach, and intelligent use of native materials are characteristic of the best work. Commercial and industrial buildings, homes, schools, libraries, public edifices, and even the low-rent developments frequently seem astonishingly "right" and can be cited as valuable contributions to planning.

Yet there is a penchant for the intensely individual solution, for unorthodox forms, or for departures from tradition that are inexplicable beyond their effect, almost as characteristic. It is this flair for invention that makes any attempt at classification of California buildings seem quixotic. There are no "types" in a State where mind and taste are ever quickened by new ideas, evolving schemes, adventure, and a daring that verges on exhibitionism. The designers flourish, the cities and towns mushroom overnight, and no style has crystallized to date.

We hope that this issue suggests the forward pace of architecture in California. It has become a tradition of PENCIL POINTS to offer, at the time of each A.I.A. Convention, a presentation of the significant buildings of the area visited by the Institute members and guest architects. This month, with the delegates scheduled to visit both Northern and Southern California, we have sought to give our readers also some impressions of recent and early work of the San Francisco and Los Angeles areas. To do this, we have compiled a selection of photographs and drawings that happen to represent the work of some 40 offices beyond the Rockies.

There are, of course, hundreds of others whose work demands attention and those fortunate enough to go to the Convention and make the sightseeing tours will perhaps find equally stimulating the houses in and near Los Angeles by *Wallace Neff, Reginald D. Johnson, Paul R. Williams, Paul R. Hunter & Walter Reichardt, Allen G. Siple, Richard E. Lind,* both *Frank Lloyd Wright* and *Lloyd Wright, Marston & Maybury, Floyd Rible, Burton A. Schutt, Palmer Sabin, John Lautner, Raphael Soriano, Donald Beach Kirby, Paul Laszlo, John Byers, W. E. Foster, Charles O. Matcham* and *Whitney R. Smith* (to mention only a few in active practice there) or the schools of *Paul Kingsbury, Stiles O. Clements,* and *Marsh, Smith & Powell,* the industrial work of *Taylor & Taylor,* or the fine early work there by *Elmer Grey, Myron Hunt* and *H. C. Chambers.*

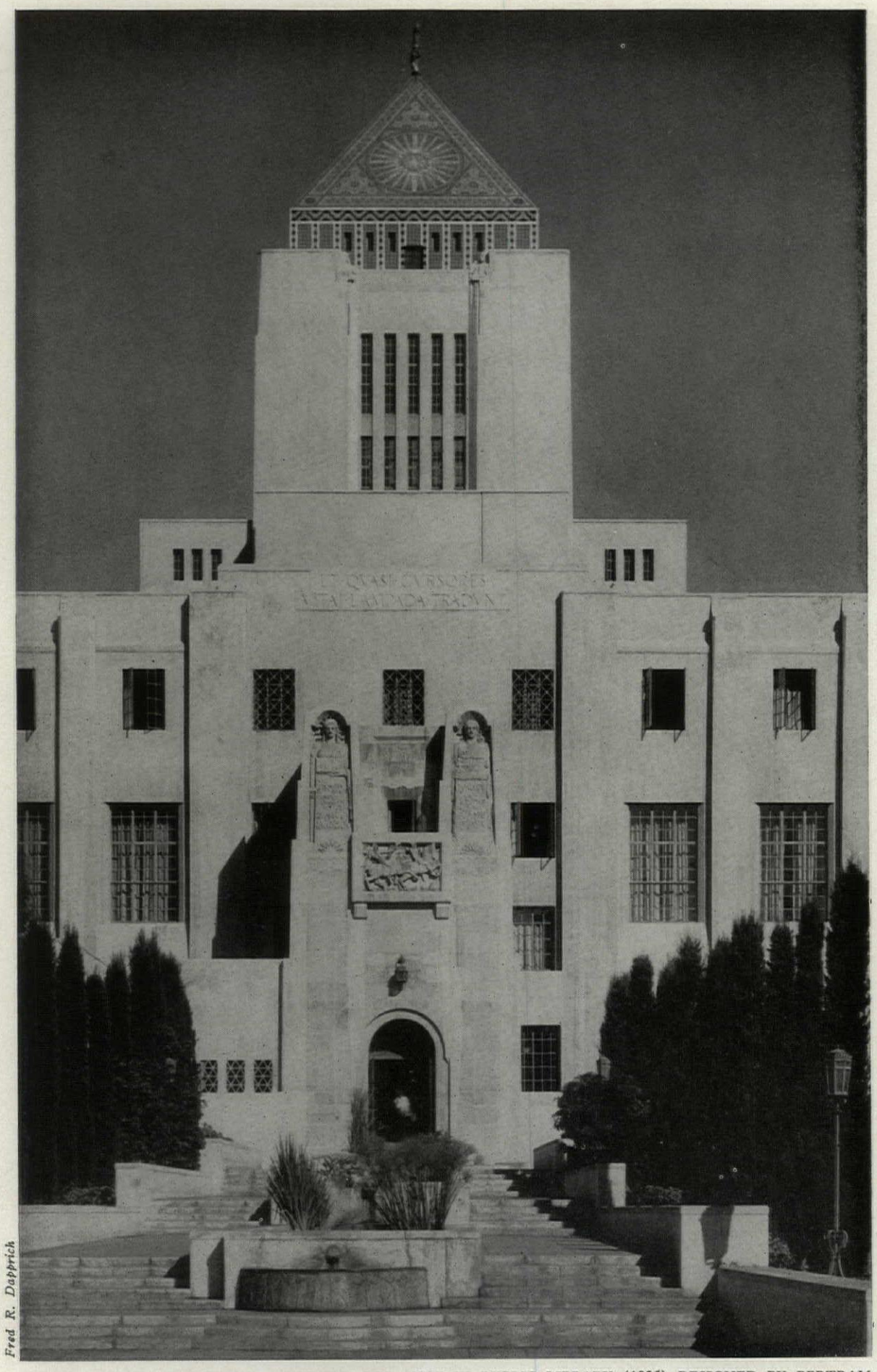
In San Francisco, the visitors will be sure to see the houses of *Michael Goodman, Frederick L. Confer, Francis Lloyd, Blanchard & Maher, George Simonds, Birge M. Clark & David B. Clark, Ed. Sweeting, Eldridge T. Spencer, Edward D. Page, Vincent G. Raney, Mario Corbett, Warren Charles Perry, Arthur Brown,* and others whose work could not be included here for lack of space. There is more than anyone could ever see in a limited time, but the delegates and guests will profit by plans being made by host chapters in both cities.* Motorcades will be formed and architects of the Pacific Coast States are all vying in extending promises of "real Western hospitality."

On the occasion of the recent exhibition of contemporary architecture of Northern California, at the New York Architectural League, the following statement was sent by *Ernest Born,* San Francisco Architect:

"One trait is evident in all of our work; an unselfconscious adaptation of new architectural forms and concepts for use in informal and rational houses. In short, the radical and the extreme are weighed, selected, scaled to everyday use for everyday people. Individuals differ as to the path they take, but not its direction, and all are contributing to what others have said is becoming a regional style."

C. M.

* *Excellent for reference are the Federal Guide books published by Hastings House: "California" and "San Francisco" reviewed last month in* PENCIL POINTS: *and "Los Angeles" scheduled to come off the press about the middle of this month.*



Fred R. Dapprich

GARDEN FRONT OF CENTRAL BUILDING, LOS ANGELES PUBLIC LIBRARY (1925) DESIGNED BY BERTRAM GROSVENOR GOODHUE, ARCHITECT, AND CARLETON M. WINSLOW, F.A.I.A., LOS ANGELES, ASSOCIATE

Padilla Studios

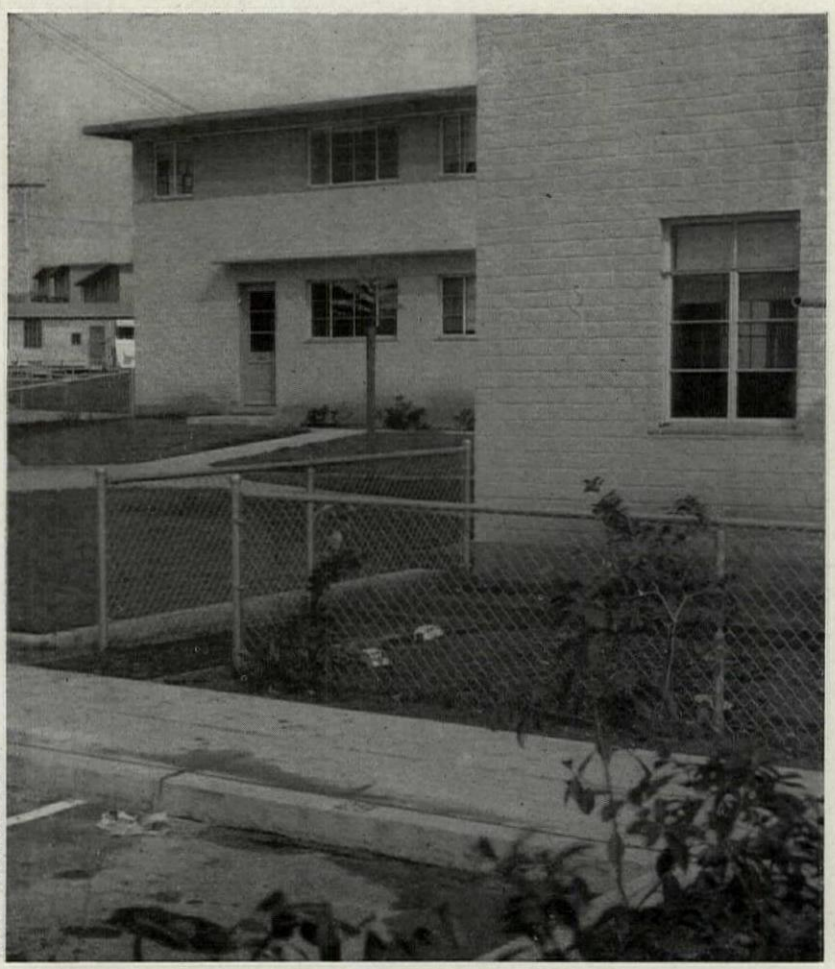
Harry Baskerville

THE $1,750,000 BUILDING OF THE COLUMBIA BROADCASTING SYSTEM, DESIGNED BY WILLIAM LESCAZE, A.I.A., ARCHITECT, AND EARL HEITSCHMIDT, A.I.A., ASSOCIATE ARCHITECT, HAS BECOME A PRIZED LANDMARK OF WILSHIRE BOULEVARD IN JUST THREE YEARS. IT WON THE HONOR AWARD OF THE SOUTHERN CALIFORNIA CHAPTER, A.I.A., IN 1938, AND HAS BEEN PRONOUNCED "AN IDEAL RADIO WORKSHOP." THE PRINCIPAL BUILDING HOUSES EXECUTIVE OFFICES AND SEVEN STUDIOS, AND THE LOW WING ACROSS THE DRIVEWAY IS USED BY THE CBS ARTIST MANAGEMENT. KEM WEBER WAS THE SUPERVISING DESIGNER OF THE WALT DISNEY PICTURE STUDIO SOUND STAGE (AT LEFT)

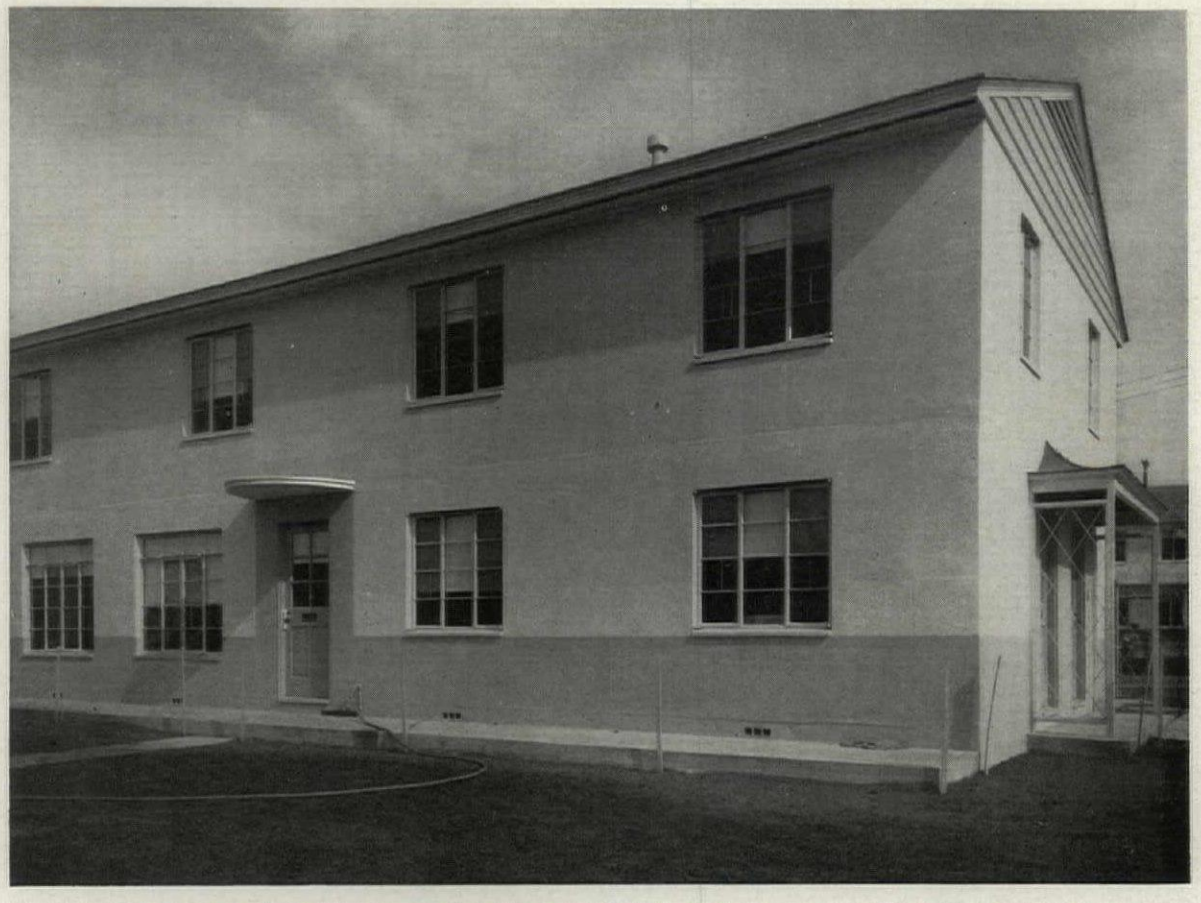
George D. Haight Photos

THE PLEASANT ATMOSPHERE OF WYVERNWOOD VILLAGE DESIGNED BY DAVID J. WITMER, F.A.I.A., AND LOYALL F. WATSON, A.I.A., ARCHITECTS, WITH HAMMOND SADLER, A.S.L.A., AS LANDSCAPE DESIGNER, IS INDICATED BY THE TWO VIEWS ON THIS PAGE. THE PROJECT CONSISTS OF 143 TWO-STORY RESIDENTIAL UNITS ON A 72-ACRE TRACT OPEN TO PREVAILING BREEZES. THE SITE WAS DEVELOPED TO DISCOURAGE THROUGH TRAFFIC AND TO PROVIDE PRIVACY FOR ALL OF THE DWELLING UNITS WITH UTILITIES, PLAY YARDS AND GARDENS. COVERAGE OF THE SITE IS ONLY 25 PERCENT AND THE PROJECT REPRESENTS A NEW CONCEPTION OF LOW-RENT COMMUNITY LIVING

RAMONA GARDENS PROJECT, OF WHICH TWO VIEWS ARE SHOWN HERE, WAS DESIGNED BY A GROUP OF ASSOCIATED ARCHITECTS INCLUDING GEORGE J. ADAMS, A.I.A., CHIEF ARCHITECT; WALTER S. DAVIS, A.I.A.; RALPH C. FLEWELLING, A.I.A.; EUGENE WESTON, JR., A.I.A.; LEWIS EUGENE WILSON; AND LLOYD WRIGHT. THE STRUCTURAL ENGINEER WAS PAUL E. JEFFERS; RALPH E. PHILLIPS, MECHANICAL ENGINEER; CHALMERS & BARNETT, CIVIL ENGINEERS; KATHARINE BASHFORD AND FRED BARLOW, JR., LANDSCAPE ARCHITECTS. HOUSING CONDITIONS FOR LOW INCOME GROUPS ARE SOMEWHAT BETTER IN LOS ANGELES THAN IN THE CROWDED POPULATION CENTERS OF THE EAST. THE DECENTRALIZATION OF NEIGHBORHOODS OVER A VAST AREA INSURES SUN AND AIR FOR ALL—BUT IT IS TRUE THAT THE CITY HAS ITS SHARE OF SLUMS

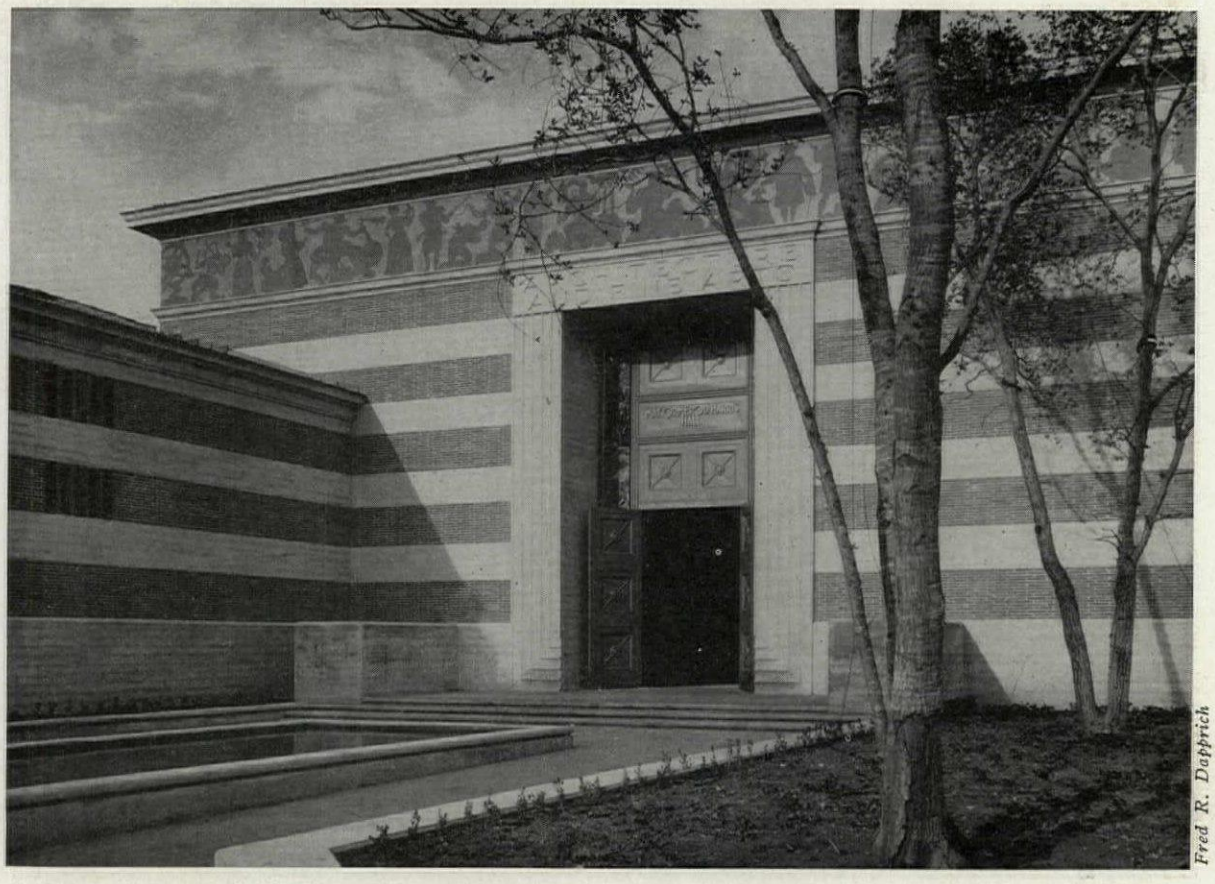


W. P. Woodcock Photos



ONE OF THE UNITS OF CARMELITOS HOUSING PROJECT AT LONG BEACH. KENNETH S. WING AND CECIL A. SCHILLING WERE THE ARCHITECTS. WEST SIDE VILLAGE (BELOW) IS LARGELY FOR AIRCRAFT WORKERS

W. P. Woodcock Photos



Fred R. Dapprich

SCHOOL BUILDINGS OF THE LOS ANGELES AREA ARE OFTEN PICTURESQUE AND COLORFUL. ABOVE IS A VIEW OF THE ENTRANCE TO HARRIS COLLEGE OF ARCHITECTURE, UNIVERSITY OF SOUTHERN CALIFORNIA, DESIGNED BY RALPH C. FLEWELLING, A.I.A. THE BANDS OF BRICK ARE EFFECTIVELY USED IN THE CONCRETE WALL. THE GENERAL VIEW (BELOW) OF THE BUILDINGS OF UNIVERSITY OF CALIFORNIA AT LOS ANGELES SHOWS THE ROMANTIC STYLE DEVELOPED THERE BY THE ARCHITECTS, ALLISON & ALLISON

Padilla Studios

Padilla Studios

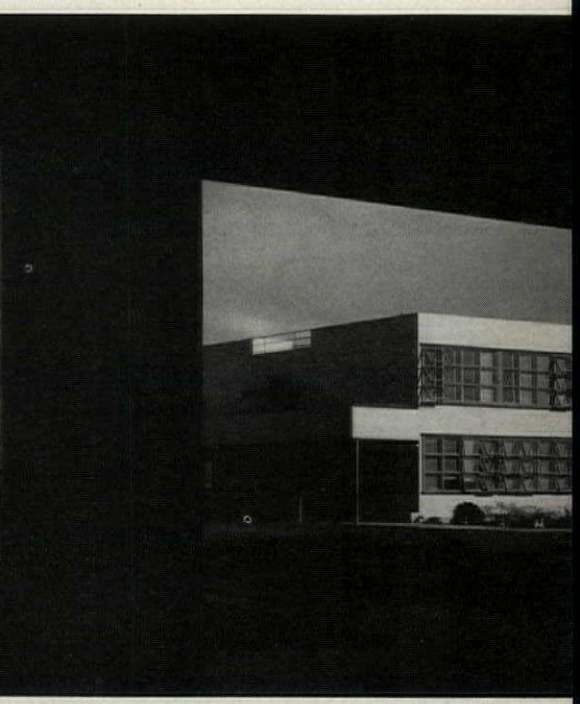
THE ARCHITECTS OF HOLLYWOOD HIGH SCHOOL (ABOVE) WERE MARSH, SMITH & POWELL. THE EXPERIMENTAL PUBLIC SCHOOL (BELOW) FOR THE LOS ANGELES BOARD OF PUBLIC EDUCATION AT BELL WAS DONE SEVERAL YEARS AGO BY RICHARD J. NEUTRA, A.I.A. THE ADJUSTABLE SUN SHADES PERMIT READY CONTROL OF LIGHT IN THE CLASSROOMS—A FACTOR OF MAJOR IMPORTANCE WHERE SUNLIGHT IS RELENTLESS. CLASSES FIND IT EASY AND PRACTICABLE TO USE EITHER THE LAWN OR ADJACENT CLASSROOM

Luckhaus Studio

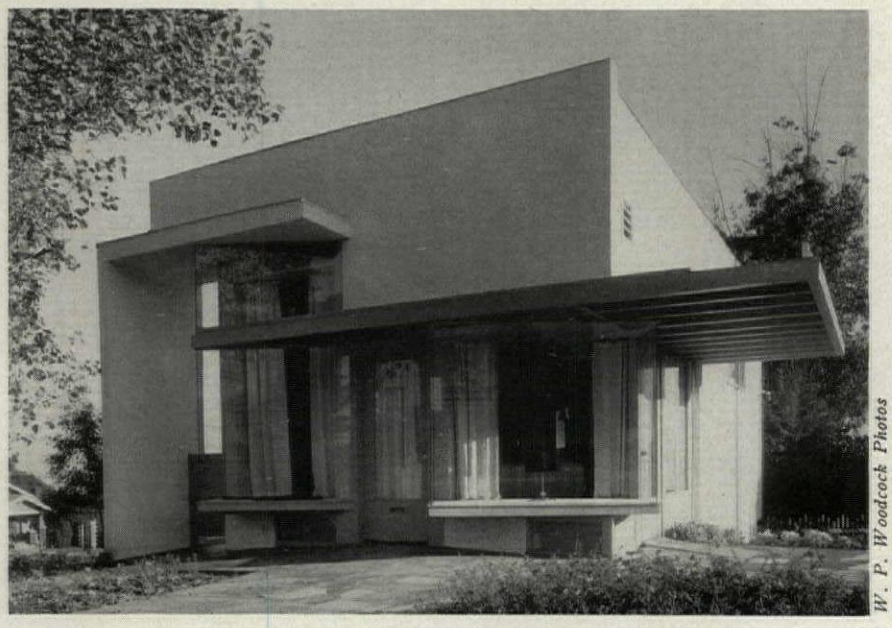
William M. Clarke

HAWTHORNE GRAMMAR SCHOOL, BEVERLY HILLS, DESIGNED BY RALPH C. FLEWELLING, ARCHITECT, OF LOS ANGELES, RECEIVED THE HONOR AWARD OF THE SOUTHERN CALIFORNIA CHAPTER, A.I.A., IN 1930

Harry Baskerville



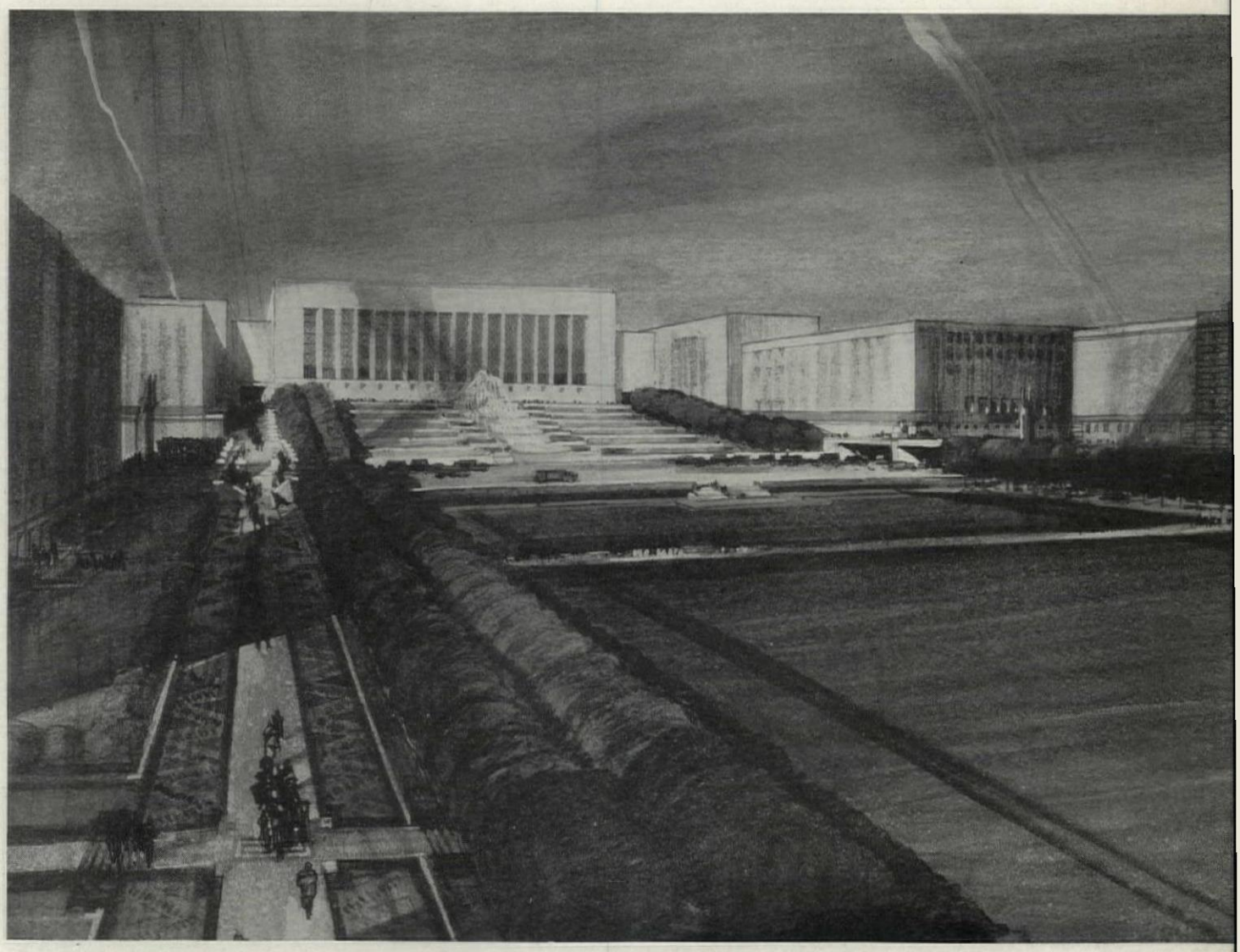
ONE OF THE LARGEST SCHOOLS BUILT IN RECENT YEARS SOUTH OF LOS ANGELES IS THE LONG BEACH POLYTECHNIC HIGH SCHOOL (ABOVE) DESIGNED BY HUGH R. DAVIES. AT LEFT ARE SHOWN TWO SHOPS IN LOS ANGELES DESIGNED BY R. M. SCHINDLER. THEY ARE REPRESENTATIVE OF THE UNDENIABLY STARTLING BUILDINGS FOUND OUTSIDE THE DOWNTOWN BUSINESS DISTRICT, WHERE THE ARCHITECTURE IS GENERALLY QUITE CONSERVATIVE. THE DECENTRALIZATION OF LOS ANGELES HAS CAUSED A NUMBER OF SHOPPING AREAS TO SPRING UP IN AND BETWEEN THE SURROUNDING TOWNS AND SUBURBS. THESE SHOPS ARE LOCATED IN SUCH A COMMUNITY SHOPPING "STRIP" OF WHICH THERE ARE SEVERAL—THE BEST KNOWN BEING THE LUXURY "STRIP" COMPOSED OF BULLOCK'S WILSHIRE AND I. MAGNIN'S DEPARTMENT STORES, AND A GROUP OF SPECIALTY SHOPS. DURING THE EARLY TWENTIES OFFICE BUILDINGS AND STORES SPRANG UP IN ALL SECTIONS. THE PERIOD PRODUCED MOST OF THE STRUCTURES EMPLOYING EXOTIC STYLES OR MAKING UNHAPPY ATTEMPTS TO SIMULATE THE PRODUCTS ON SALE



W. P. Woodcock Photos

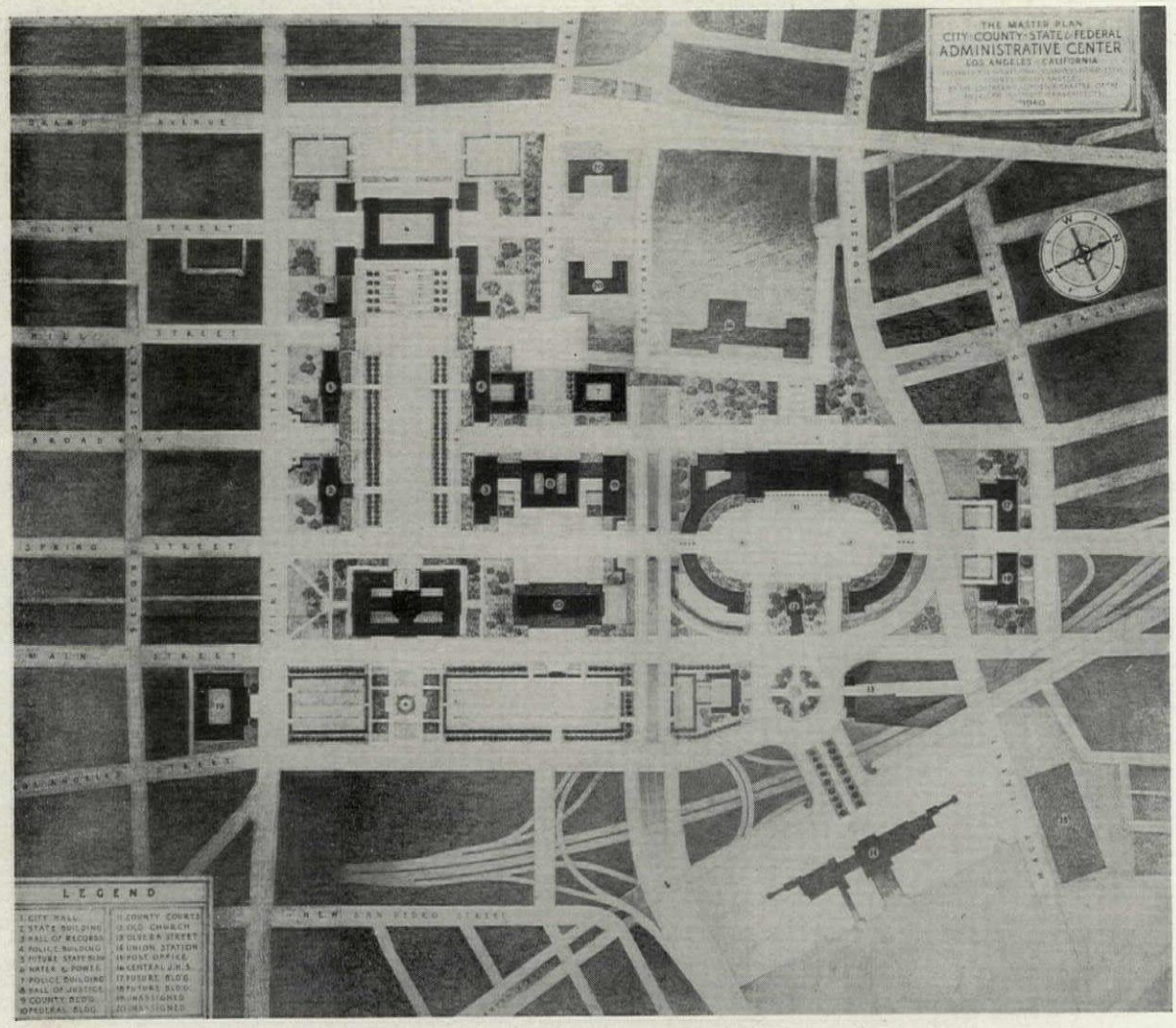
THE UNION PASSENGER TERMINAL IN LOS ANGELES, JOHN PARKINSON AND DONALD B. PARKINSON, A.I.A., CONSULTING ARCHITECTS, RECALLS THE TRADITIONS OF THE EARLY SPANISH ARCHITECTURE OF SOUTHERN CALIFORNIA WITH ITS SHELTERING ARCADES, STUCCO AND TILED ROOF, WALLED GARDEN AND PATIOS WITH TROPICAL FOLIAGE. THE N. B. C. STUDIO BUILDING (BELOW) IS BY THE AUSTIN COMPANY

Padilla Studios Photos



THE MAJOR PROBLEM OF REDESIGNING THE WORKING CENTER OF LOS ANGELES HAS BEEN ATTACKED WITH COURAGE AND IMAGINATION BY SEVEN ARCHITECTS OF THE SOUTHERN CALIFORNIA CHAPTER A.I.A., AS SHOWN BY THE STUDIES HERE AND ON THE FOLLOWING PAGES FURNISHED BY THE OFFICE OF SUMNER SPAULDING, F.A.I.A., DIRECTOR AND COORDINATOR OF THE PROJECT. THE VIEW ABOVE IS ON THE MALL

STUDIES FOR REDESIGN OF LOS ANGELES ADMINISTRATIVE CENTER


THE MASTER PLAN
CITY-COUNTY-STATE-FEDERAL
ADMINISTRATIVE CENTER
LOS ANGELES · CALIFORNIA
1940
LEGEND
1 CITY HALL
2 STATE BUILDING
3 HALL OF RECORDS
4 POLICE BUILDING
5 FUTURE STATE BLDG.
6 WATER & POWER
7 POLICE BUILDING
8 HALL OF JUSTICE
9 COUNTY BLDG.
10 FEDERAL BLDG.
11 COUNTY COURTS
12 OLD CHURCH
13 OLIVER STREET
14 UNION STATION
15 POST OFFICE
16 CENTRAL J.H.S.
17 FUTURE BLDG.
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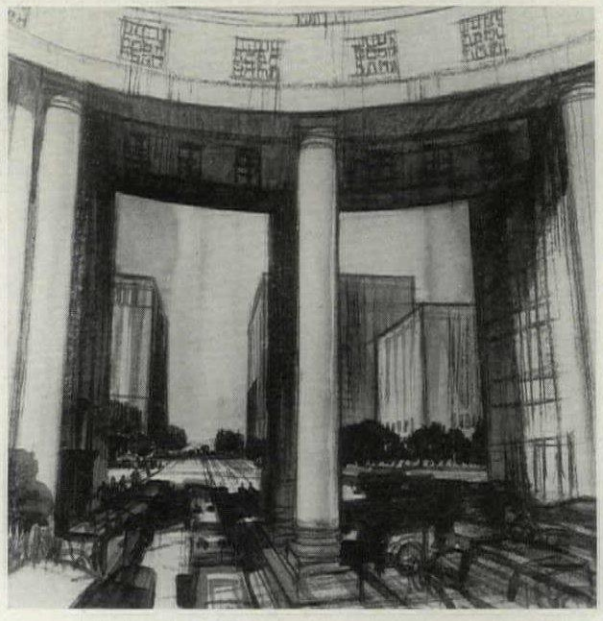
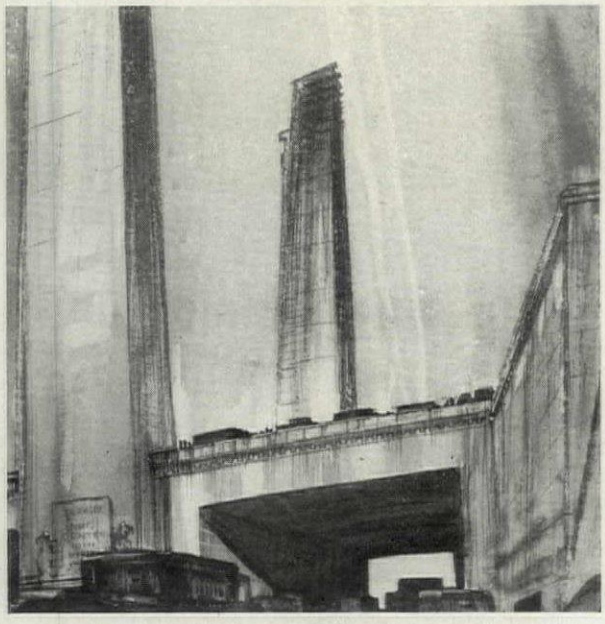
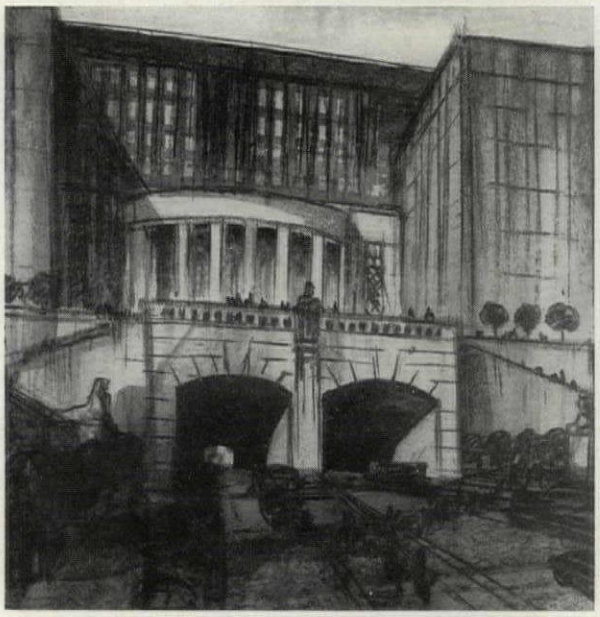
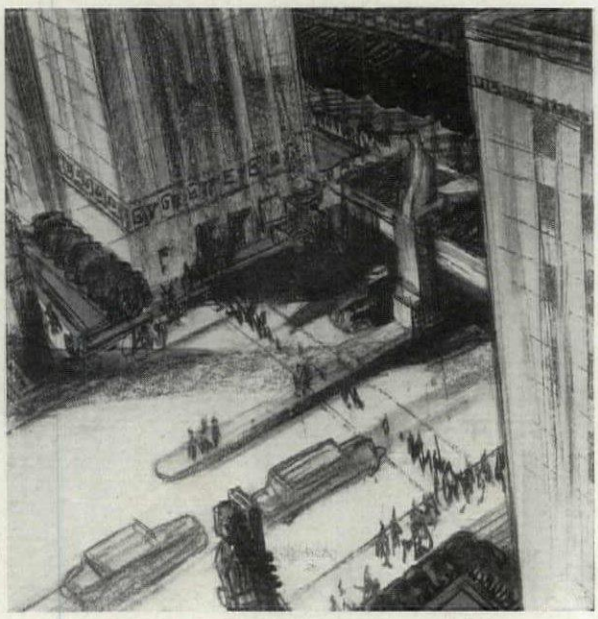
19 UNASSIGNED
20 UNASSIGNED
NEW SAN DIEGO STREET

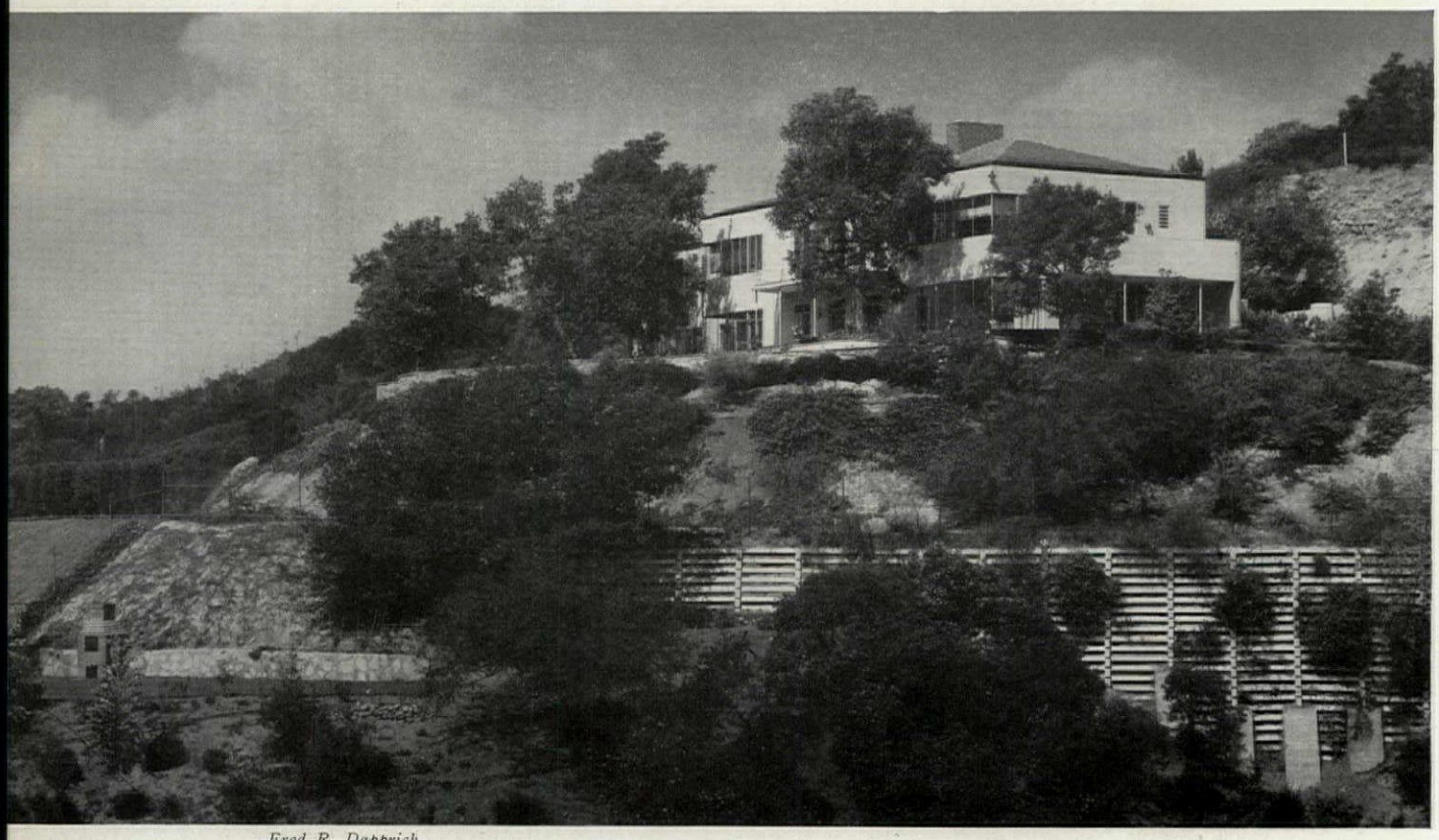




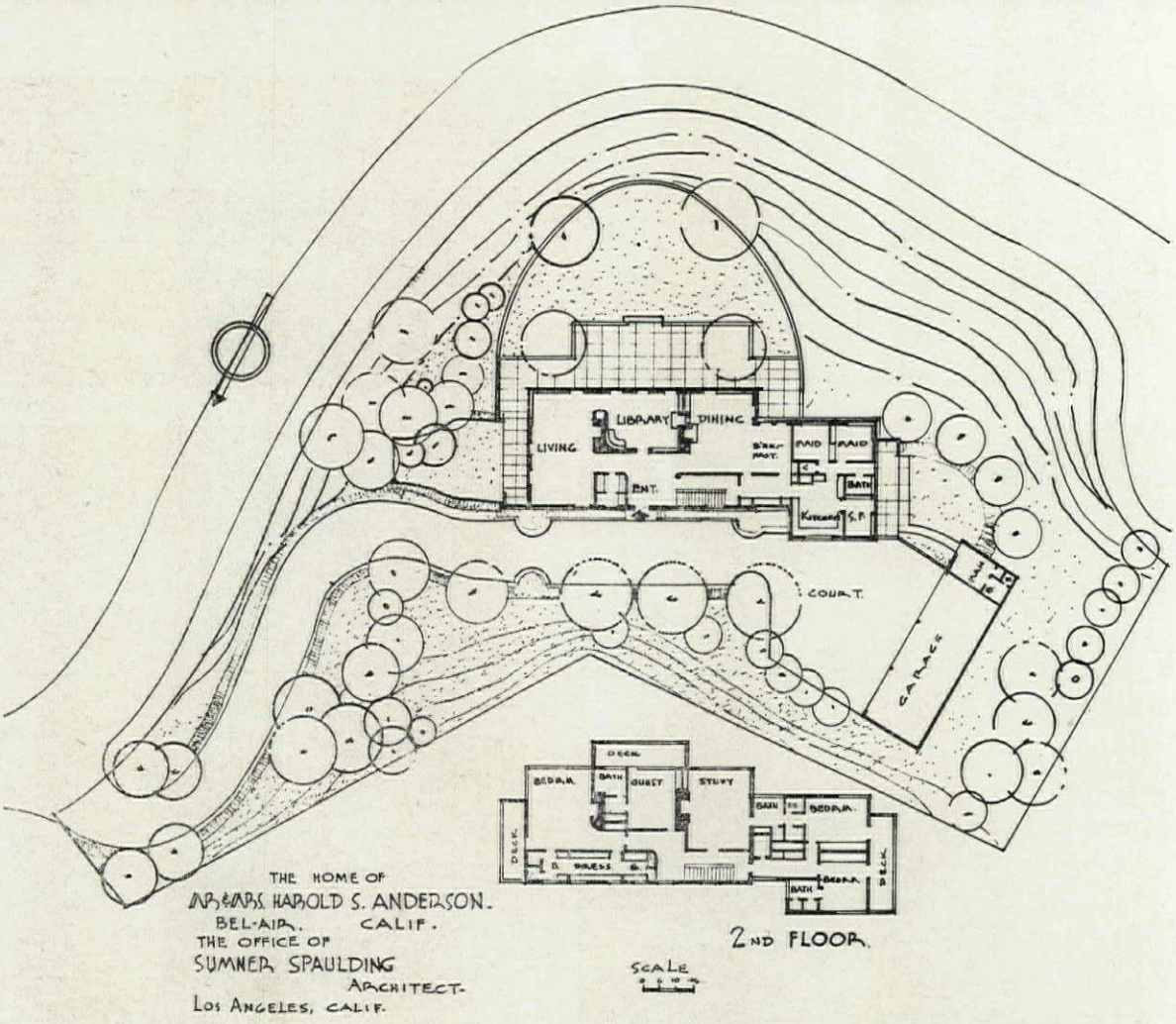




STUDIES FOR REDESIGN OF LOS ANGELES ADMINISTRATIVE CENTER

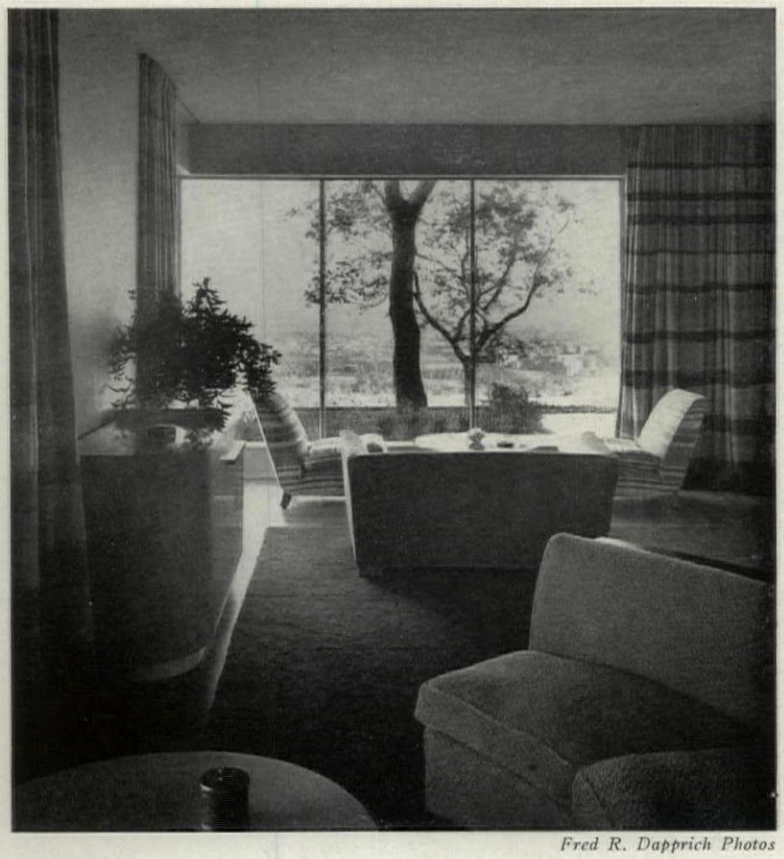


Fred R. Dapprich

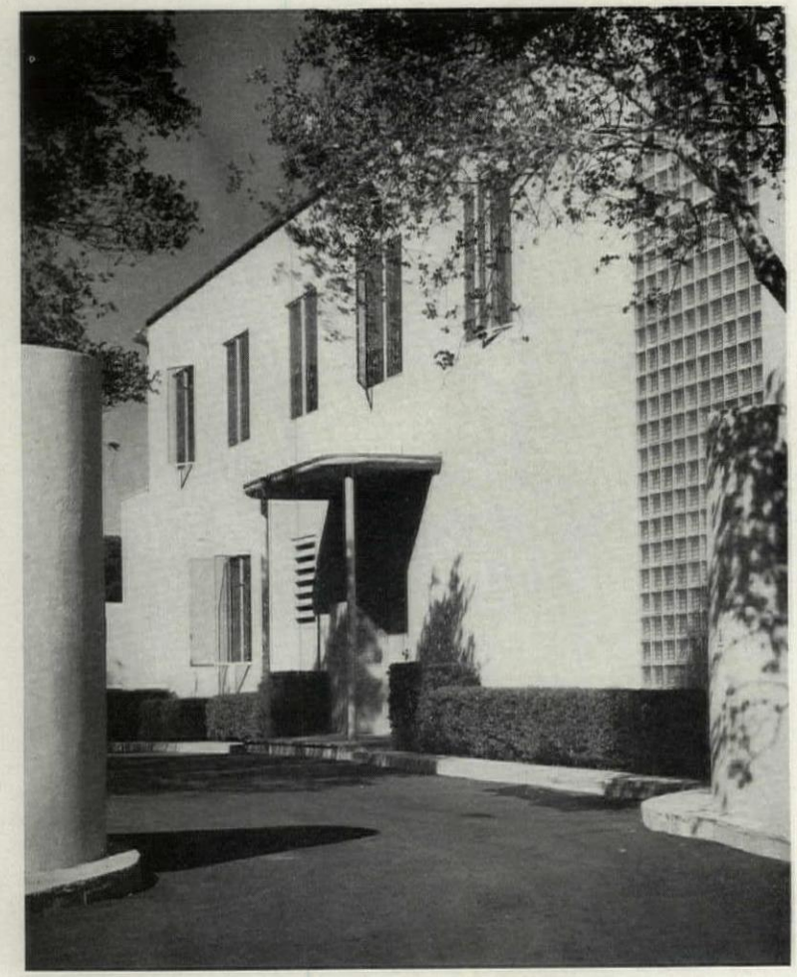


A COUNTRY HOME — DESIGNED BY SUMNER SPAULDING, F.A.I.A.

THE HOUSE OF MR. AND MRS. HAROLD S. ANDERSON, LOCATED ON A BEL-AIR HILLSIDE OF SANDSTONE, HAS A BASIC COLOR SCHEME OF TAN. FOR INSTANCE, A SAMPLE OF THE SANDSTONE WAS TAKEN FROM THE SITE TO GUIDE THE MANUFACTURER OF THE ROOFING TILE. A HUGE SHELF WAS CUT IN THE HILLSIDE TO PROVIDE THE BUILDING SITE AND LANDSCAPING NEEDED WAS INGENIOUSLY DEVELOPED BY HAMMOND SADLER, A.S.L.A.

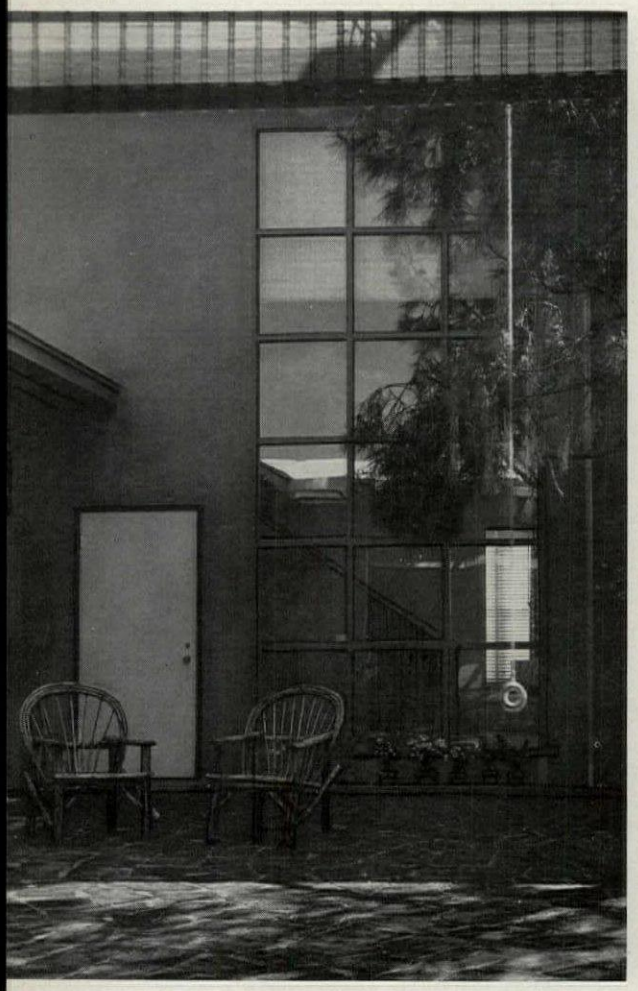


Fred R. Dapprich Photos



THE FURNITURE WAS DESIGNED BY DONALD DESKEY AND THE FABRICS WERE DESIGNED AND WOVEN BY DOROTHY LIEBES. EDWARD B. KIRK WAS THE CONSULTING LIGHTING ENGINEER AND DESIGNED THE LIGHTING EQUIPMENT IN THE ANDERSON HOUSE. ALL THE FURNISHING AND DECORATING WAS SUPERVISED BY THE ARCHITECT

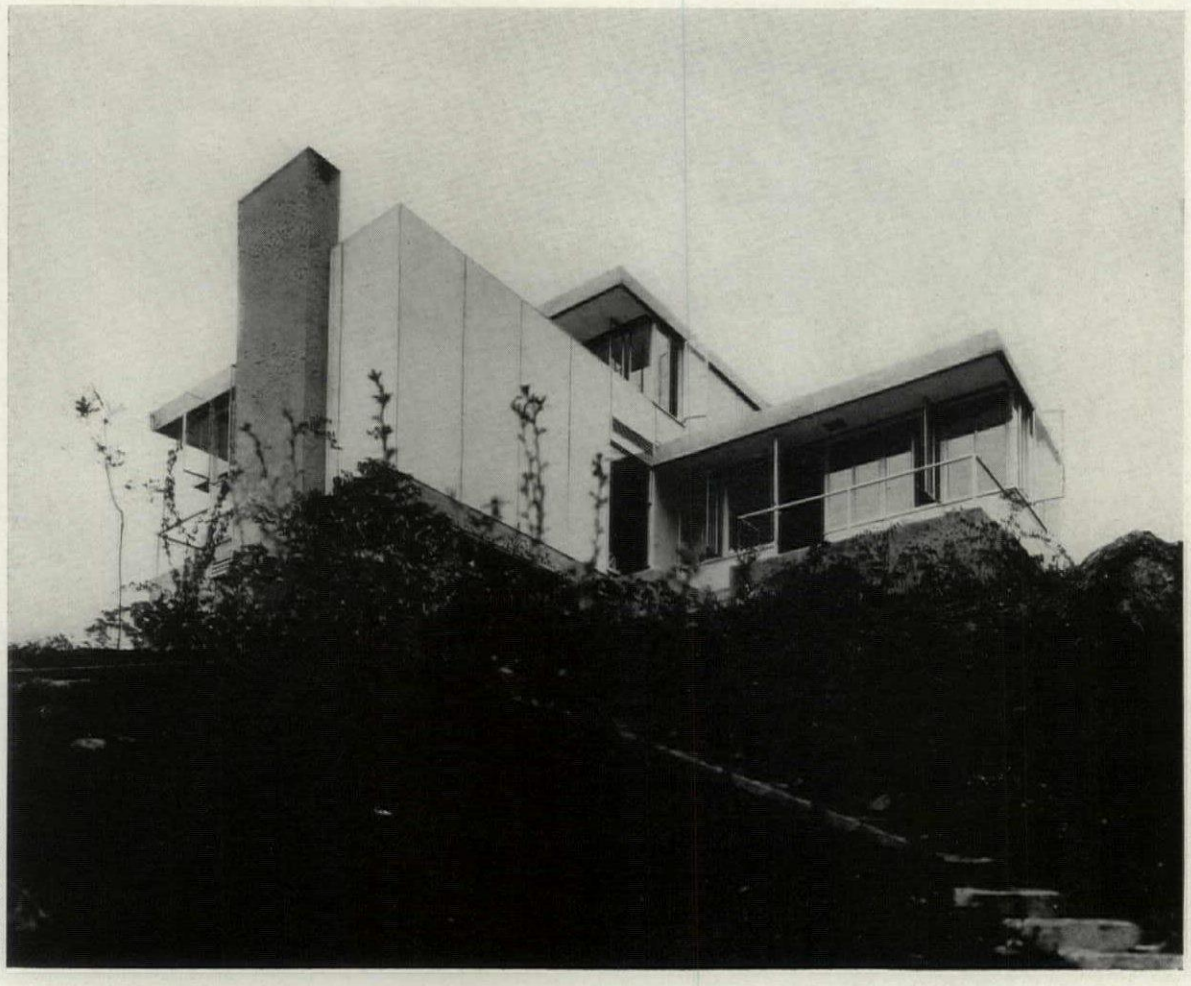
A COUNTRY HOME — DESIGNED BY SUMNER SPAULDING, F.A.I.A.



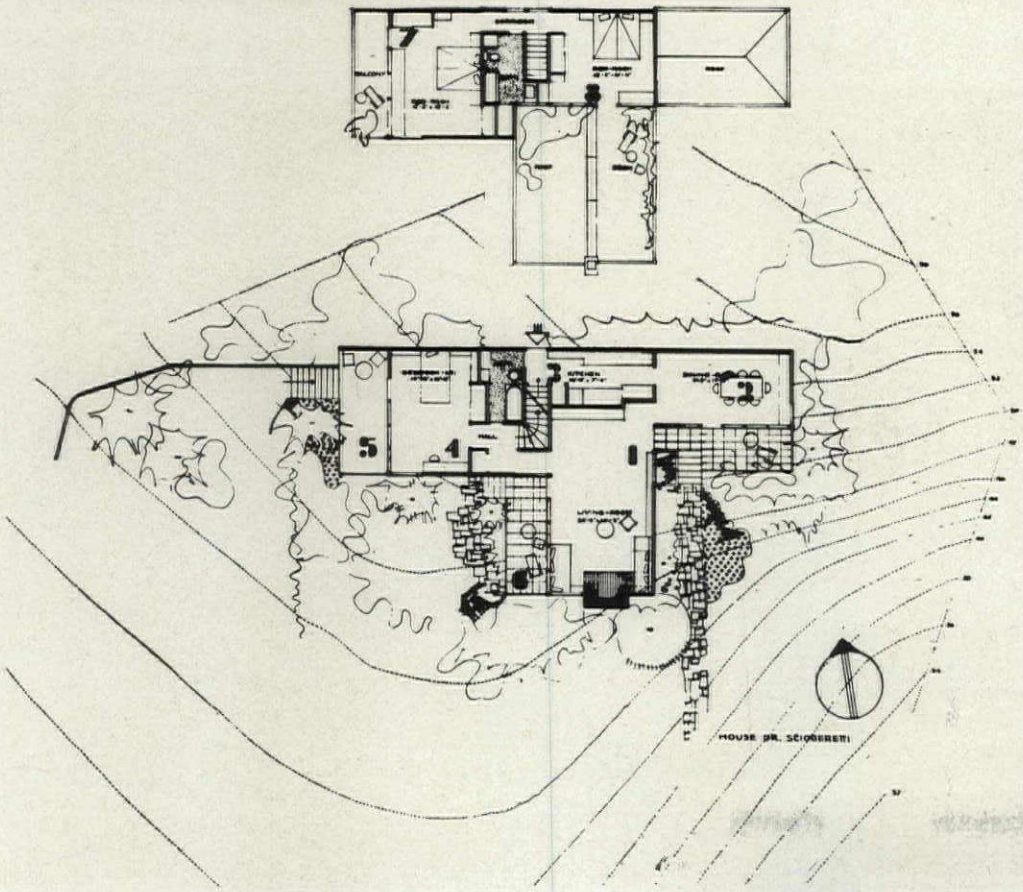
A HILLTOP IN LOS ANGELES IS THE SITE OF THIS INFORMAL HOUSE FOR MR. AND MRS. EDWIN LOEB. THE SHELTERED LIVING COURT ENJOYS A MAGNIFICENT VIEW. FURNITURE DESIGNED BY PAUL FRANKL

Fred R. Dapprich Photos

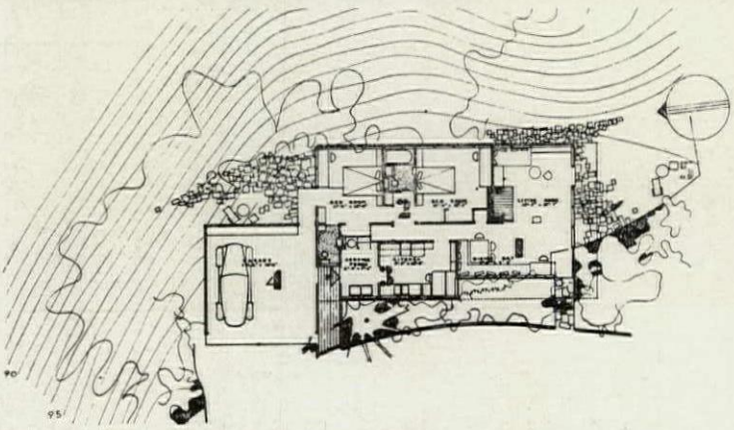
A MODERN TOWN HOUSE—DESIGNED BY SUMNER SPAULDING, F.A.I.A.



Luckhaus Studio



HOUSE FOR DR. SCIOBERETTI — BY RICHARD J. NEUTRA, A.I.A.



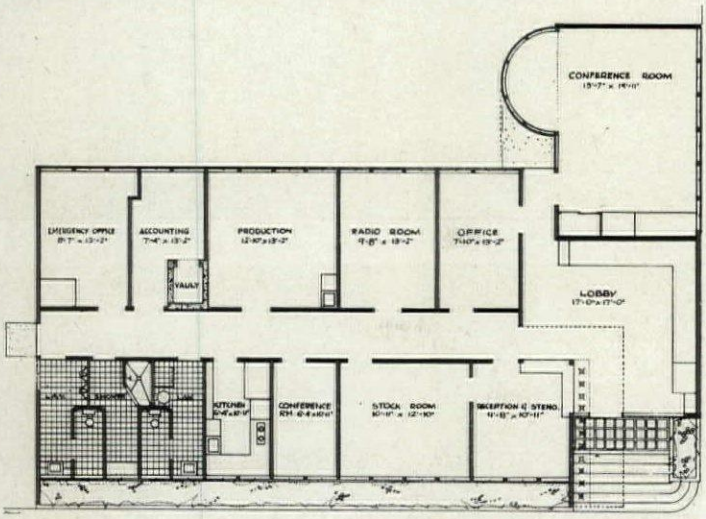
THIS HOUSE COMMANDING A FINE VIEW OF THE CALIFORNIA HILLS IN FOUR DIRECTIONS WAS CAREFULLY DESIGNED TO MEET THE NEEDS OF A MARRIED COUPLE, MR. AND MRS. PHILIP GILL, BOTH YOUNG TEACHERS — JUST AS THE SCIOBERETTIS' HILLTOP HOUSE (OVER-PAGE) WAS DESIGNED TO ACCOMMODATE A FAMILY OF FOUR. O. WINKLER COLLABORATED WITH NEUTRA ON THE GILL HOUSE

Luckhaus Studio Photos

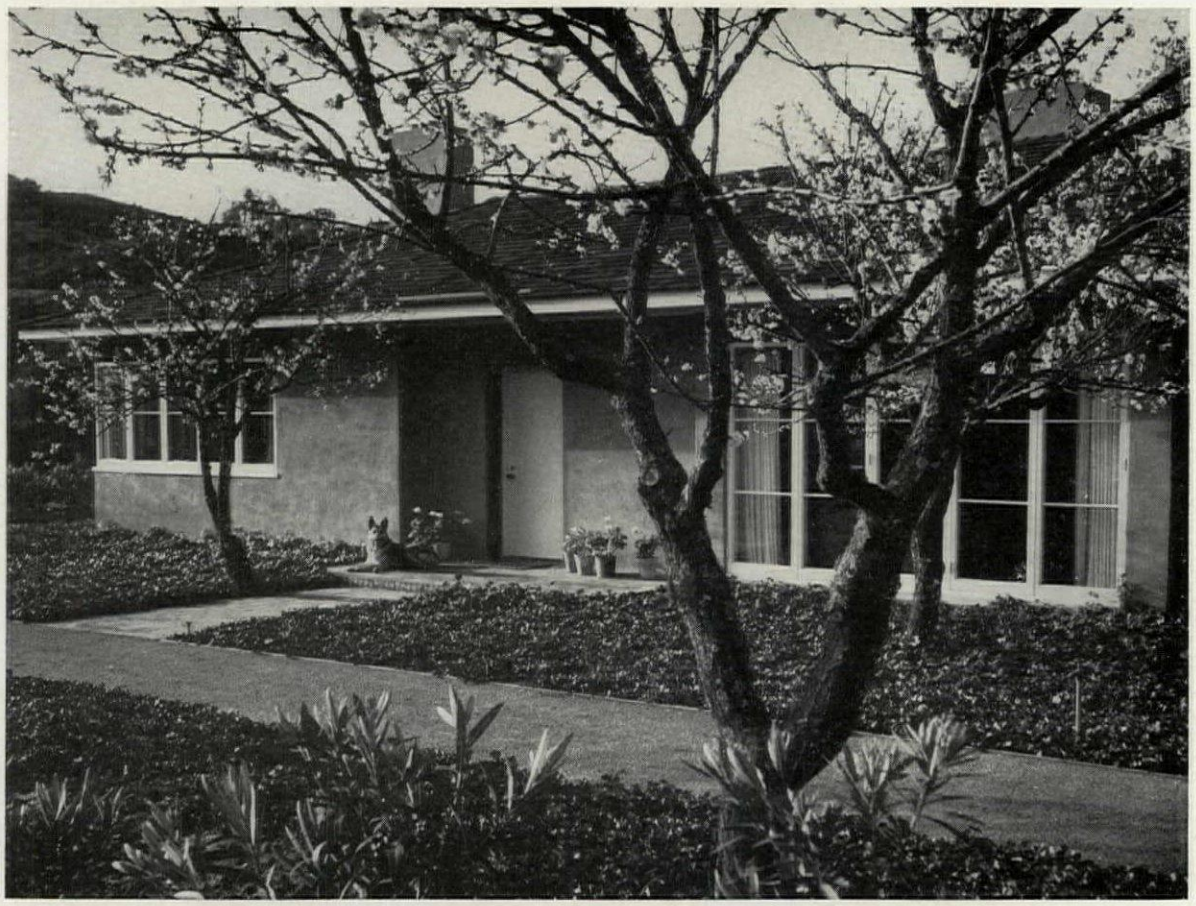
HILLSIDE HOUSE IN GLENDALE—BY RICHARD J. NEUTRA, A.I.A.

Luckhaus Studio Photos

FOLLOWING THE TREND OF BUSINESS DECENTRALIZATION IN LOS ANGELES THE SCHOLTS ADVERTISING COMPANY LOCATED ITS OFFICE BUILDING ON THE OUTSKIRTS OF THE BUSINESS AREA — PERMITTING AMPLE PARKING FACILITIES FOR CLIENTS AND UTILIZING EXISTING TREES. THE LARGE CONFERENCE ROOM AND EMPLOYEES' SPACE FACE A SHADED PATIO. THE CORRIDOR IS SKYLIGHTED

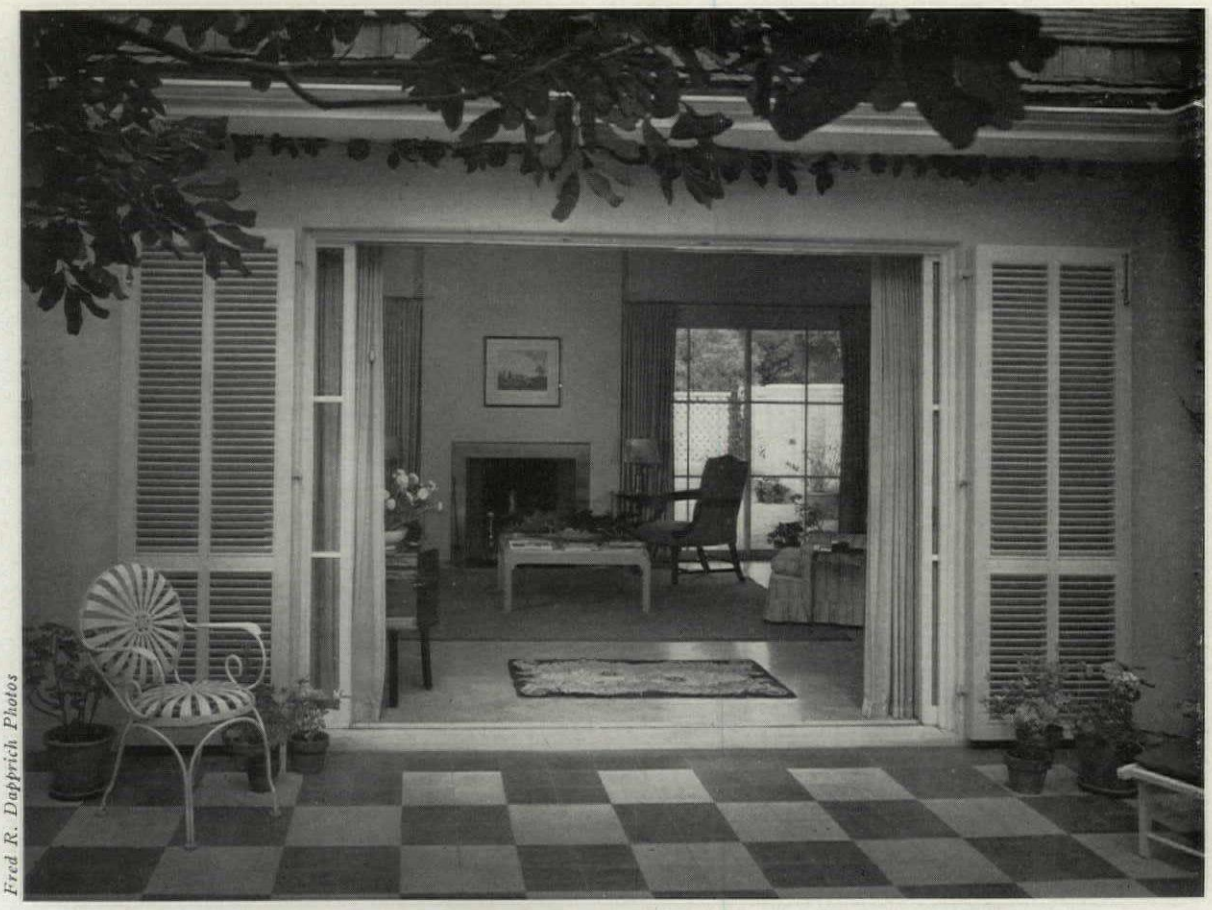


AN ADVERTISING BUILDING — BY NEUTRA AND PETER PFISTERER



Fred R. Dapprich Photos

TWO CALIFORNIA RESIDENCES — BY ROLAND E. COATE, A.I.A.

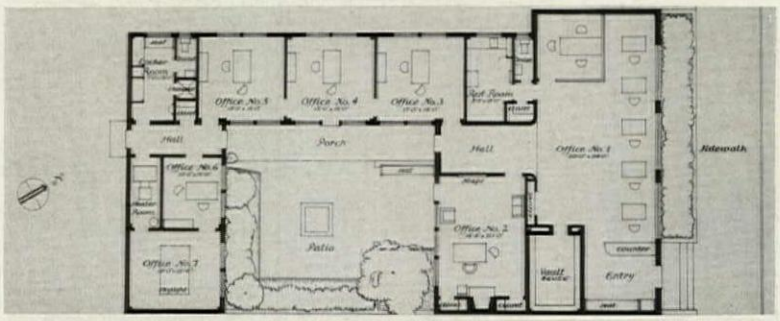


Fred R. Dapprich Photos

THREE EXAMPLES OF THE RECENT WORK OF ROLAND E. COATE, A.I.A., OF LOS ANGELES ARE SHOWN HERE. THE SEBRING HOUSE (TOP, ACROSS-PAGE) AND THE LIVING ROOM OF THE HOME OF MR. AND MRS. ANDREW BROWN (BOTTOM, ACROSS-PAGE) ARE REPRESENTATIVE OF HIS THOUGHTFUL DESIGN WHICH ESTABLISHES AN INTIMATE RELATION BETWEEN THE HOUSE AND THE GARDEN. THE TWO VIEWS IN THE PATIO OF COATE'S HOME (ABOVE AND RIGHT) SUGGEST A PLEASING SOLUTION OF THE RESIDENTIAL PROBLEM IN A SUB-TROPICAL CLIMATE; THE ENCLOSED PATIO PROVIDING A SPACIOUS, COOL CENTER OF ACTIVITIES IN THE HOME. ALL THE FAMILIAR, TRADITIONAL MATERIALS USED ARE SIMPLY-HANDLED IN THESE RESIDENCES AT SAN MARINO

THE ARCHITECT'S OWN HOME — BY ROLAND E. COATE, A.I.A.

THE INVITING, WELL-HANDLED PATIO (LEFT) MAKES THE SMALL OFFICE BUILDING OF THE O. C. FIELD CORPORATION A PLEASANT PLACE TO WORK, AS THE OFFICES ARE GROUPED AROUND IT. THIS STRUCTURE IS REPRESENTATIVE OF THE DISTINGUISHED WORK OF WINCHTON L. RISLEY, A.I.A., WHOSE SCHOOLS ARE ALREADY FAMILIAR TO OUR REGULAR READERS

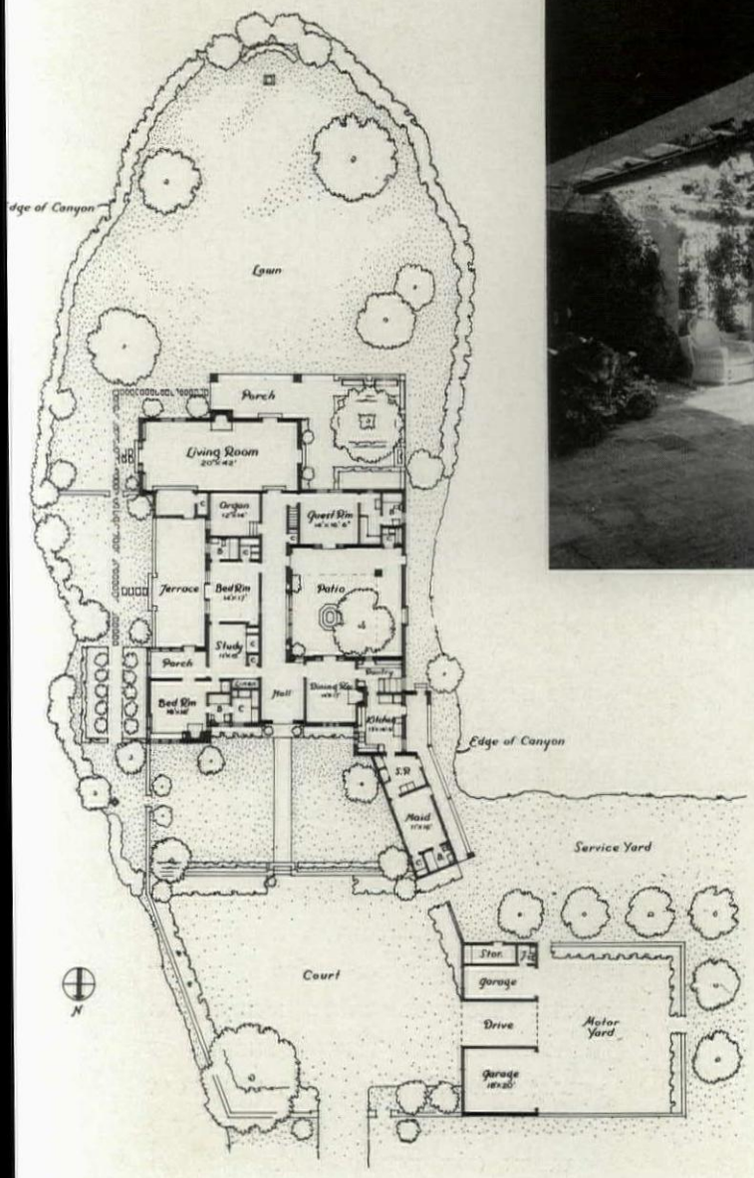


Miles Berné Photos

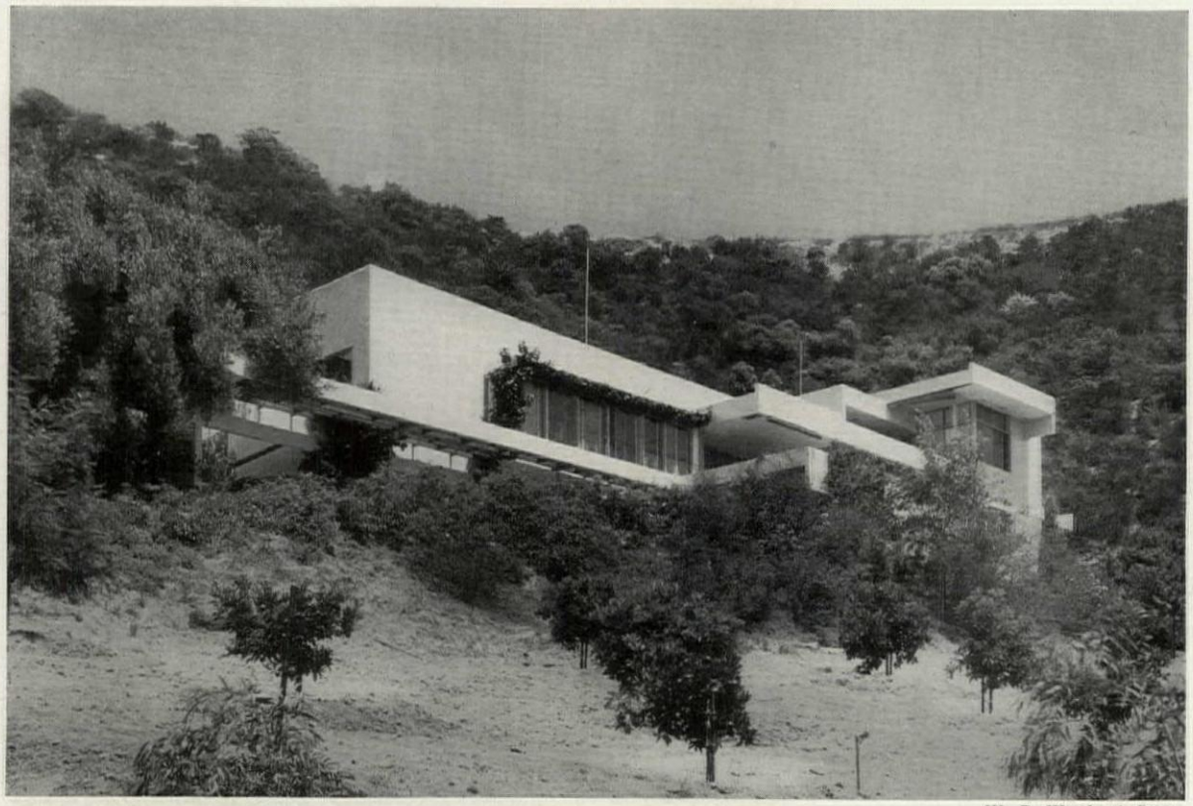
A SMALL OFFICE BUILDING — BY WINCHTON L. RISLEY, A.I.A.

HOUSES BY MR. RISLEY ALSO EMPLOY THE PATIO AS AN ESSENTIAL UNIT FOR COMFORT IN THE SUB-TROPICAL CLIMATE, WHERE THE RELATION BETWEEN THE INDOORS AND OUTDOORS IS ALWAYS KEPT IN MIND. THE PICTURES AT RIGHT SHOW THE SECLUDED PORCH OF A RESIDENCE AT PASADENA AND THE PATIO, AS SEEN FROM THE ENTRANCE HALL-GALLERY

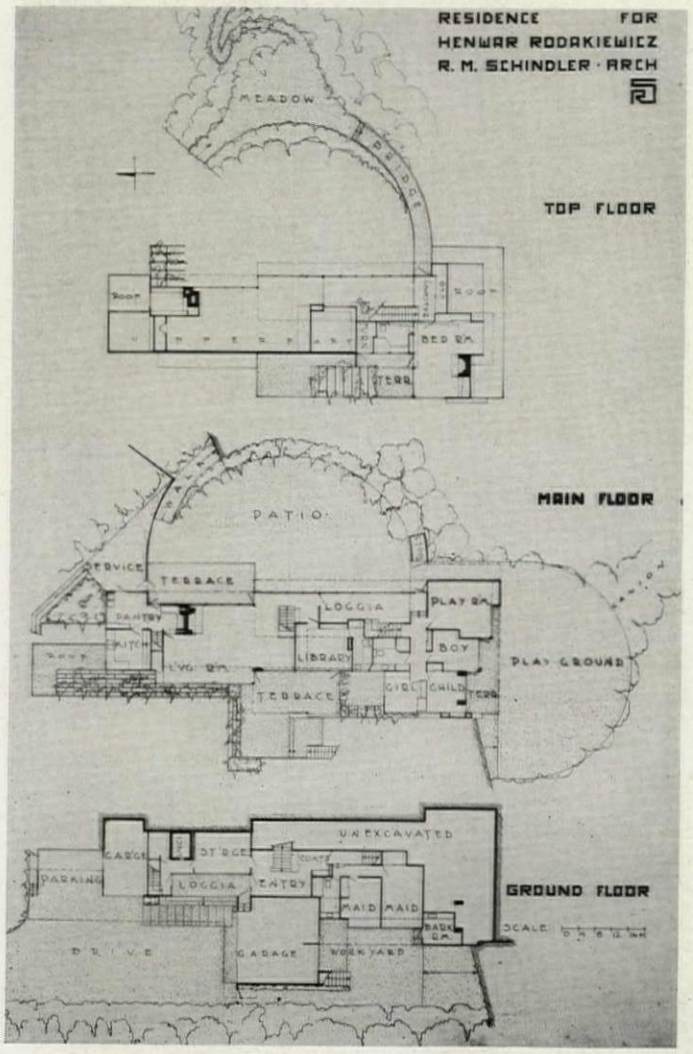
Mott Studios Photos



HOUSE BUILT ON A KNOLL—BY WINCHTON L. RISLEY, A.I.A.

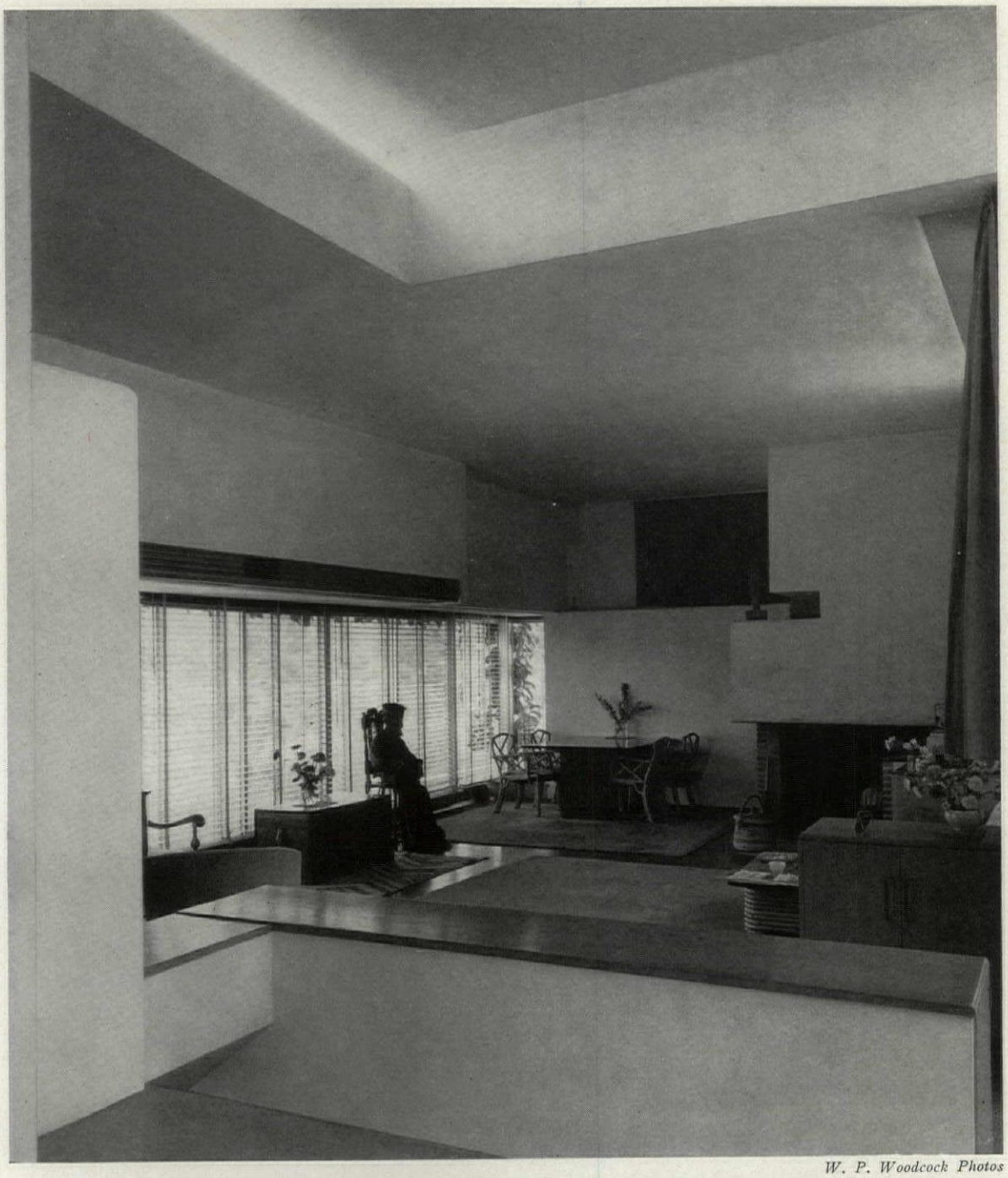


W. P. Woodcock Photo

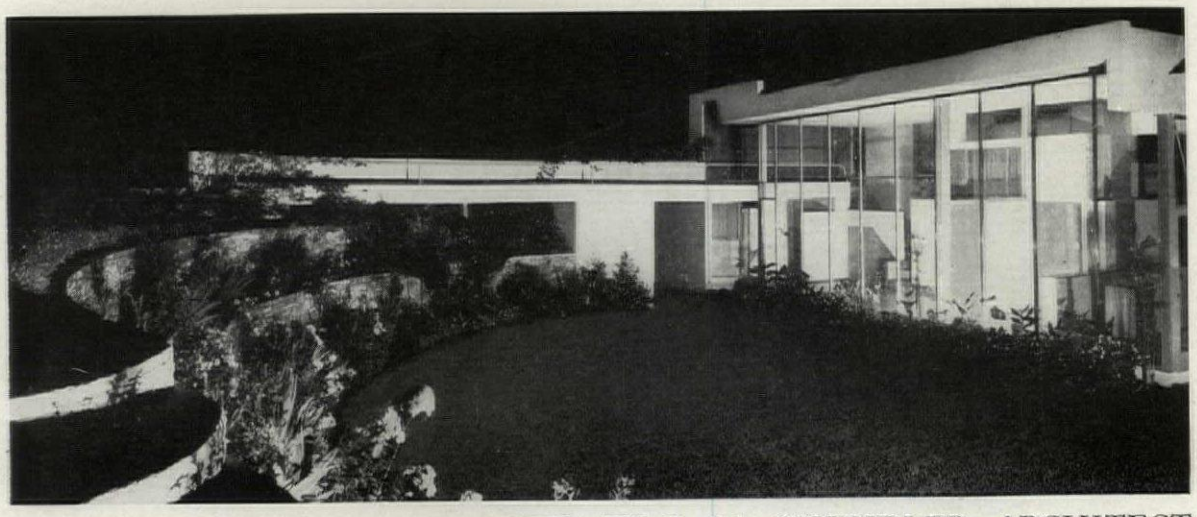


THE HENWAR RODAKIEWICZ HOUSE, SITUATED ON AN ACRE SITE AT THE FOOT OF A SMALL CANYON LOOKING OUT TOWARD THE PACIFIC OCEAN, WAS DESIGNED TO MEET THE NEEDS OF A LARGE FAMILY DESIRING TO LIVE SIMPLY AND COMFORTABLY. THE CONSTRUCTION IS STUCCO ON WOOD FRAME WITH BEECHWOOD TRIM. INTERESTING IS THE USE OF 12-FOOT SHEETS OF GLASS FOR THE WALL OF THE LOGGIA OR FLOWER ROOM FACING THE PATIO GARDEN (SEE INTERIOR ACROSS-PAGE)

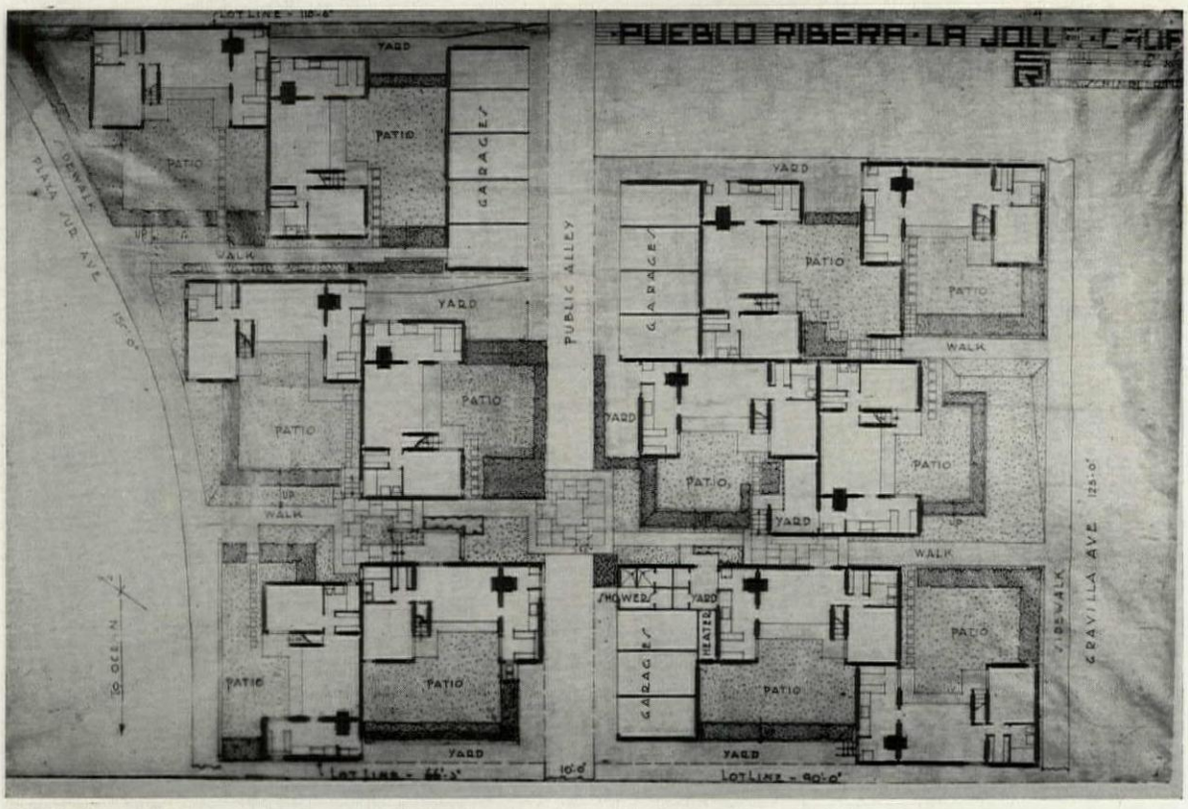
A SUBURBAN HOME — DESIGNED BY R. M. SCHINDLER, ARCHITECT



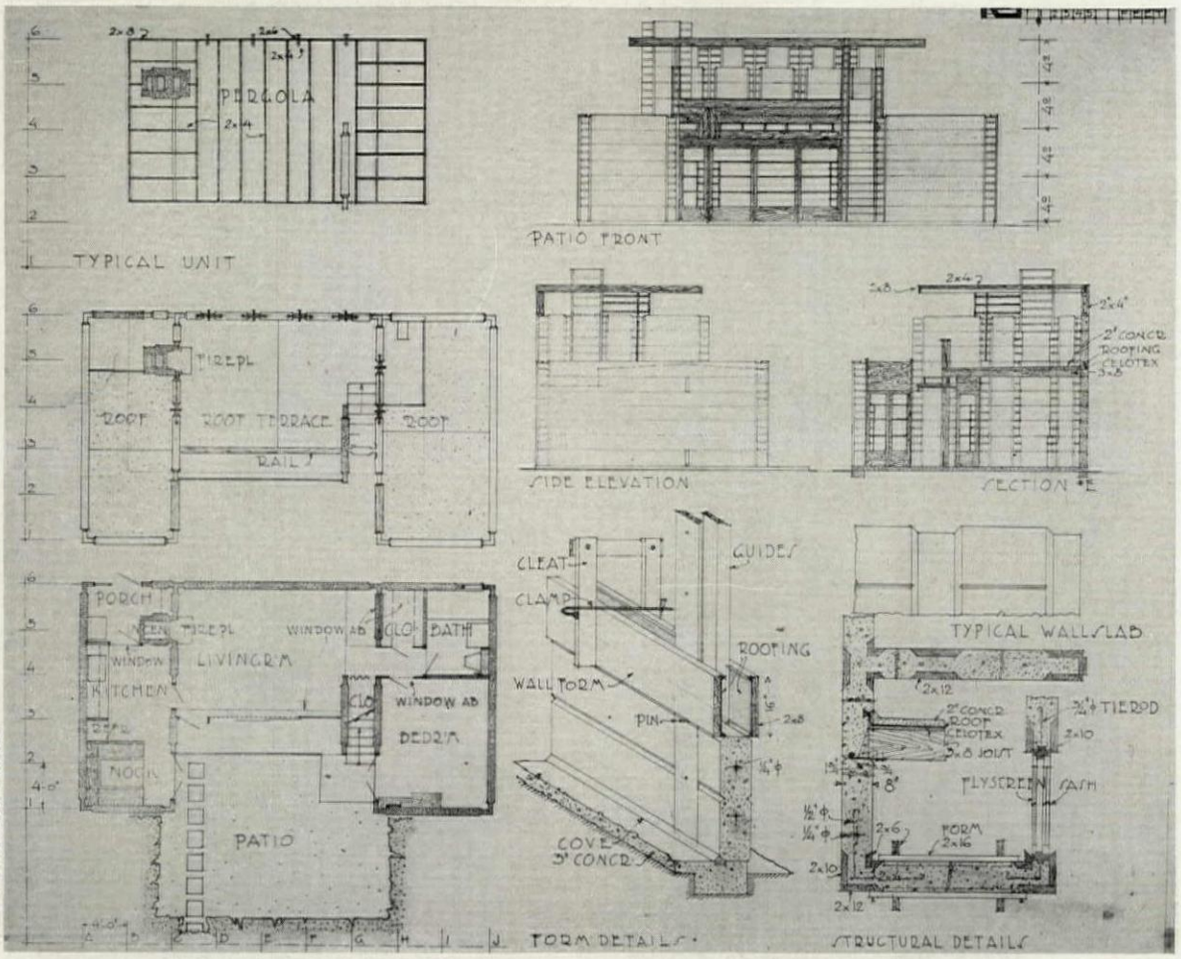
W. P. Woodcock Photos



A SUBURBAN HOME — DESIGNED BY R. M. SCHINDLER, ARCHITECT



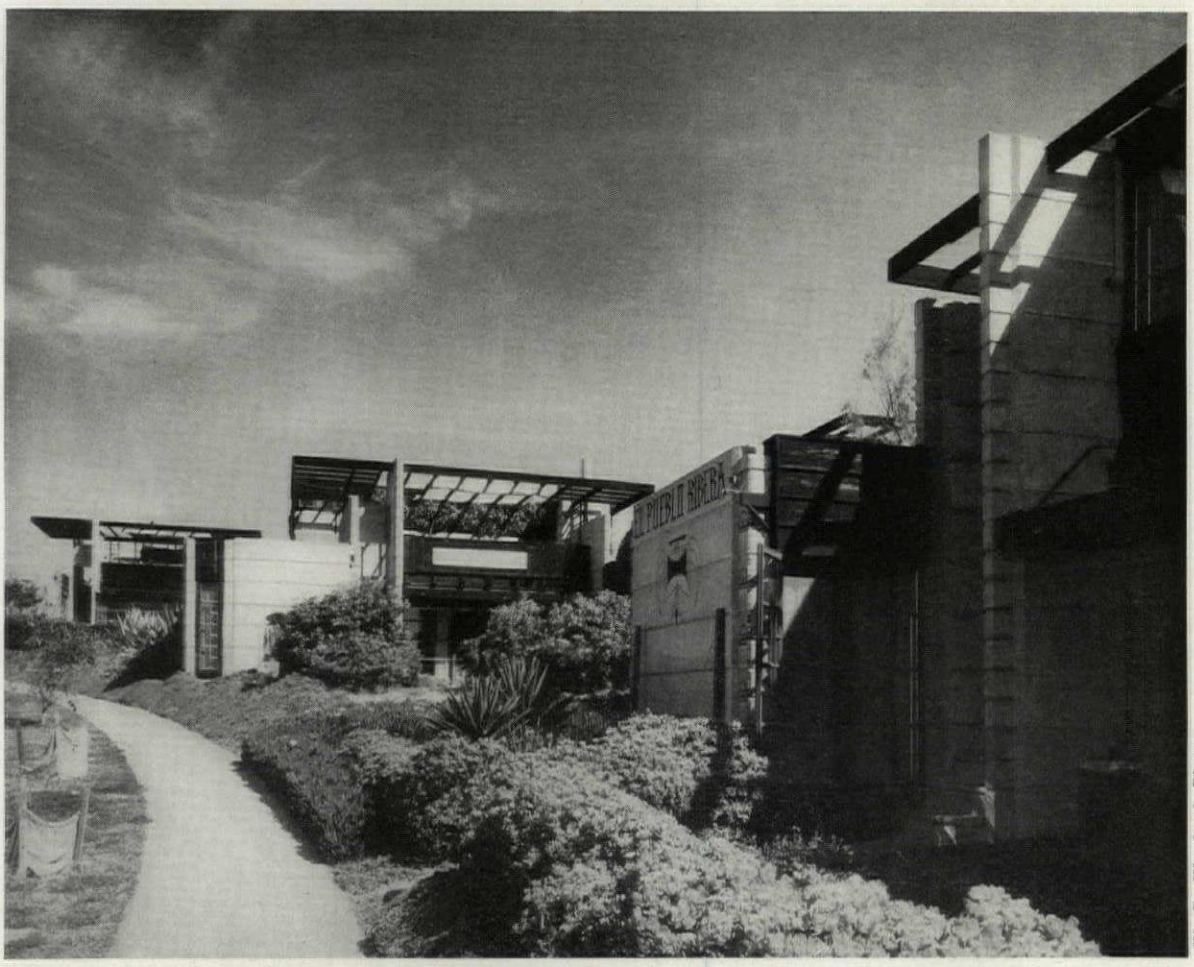
PUEBLO RIBERA AT LA JOLLA CONSISTS OF 12 SUMMER HOUSES BUILT BY DR. W. L. LLOYD FOR MODERATE RENTAL IN COMPETITION WITH WOODEN BEACH SHACKS. THE UNITS ARE DISPOSED, ON A SLOPING SITE CLOSE TO THE OCEAN, TO GIVE EACH HOUSE AND INDIVIDUAL PLAYCOURT PRIVACY FROM OTHER UNITS



W. P. Woodcock Photos

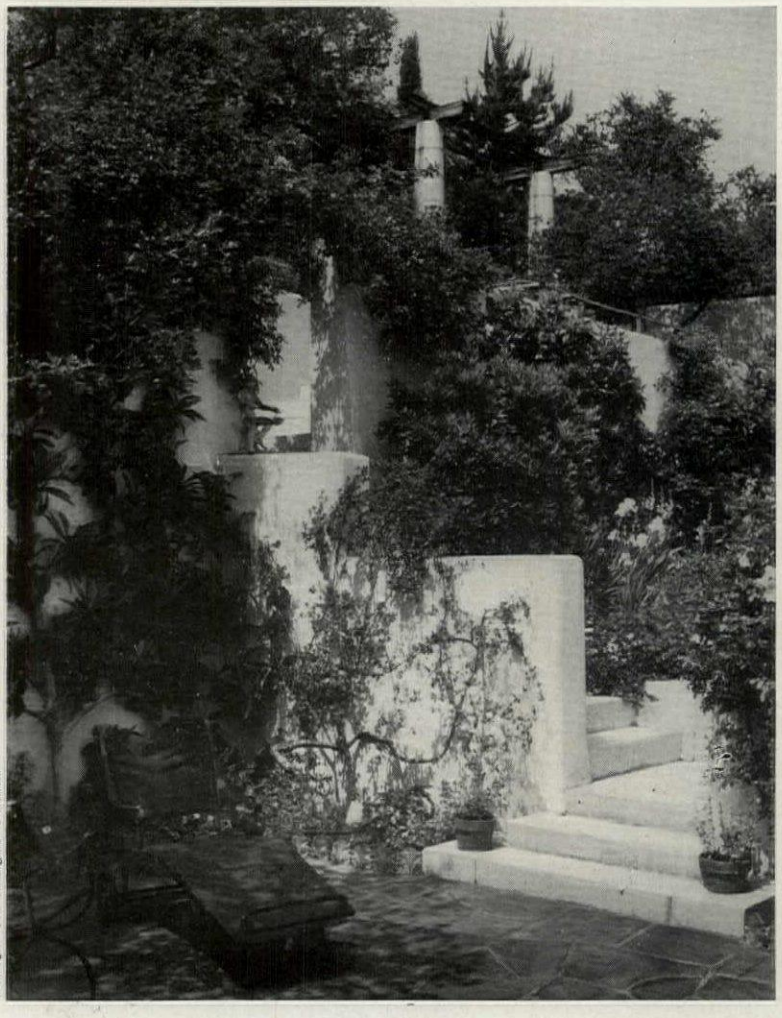
BEACH DEVELOPMENT — DESIGNED BY R. M. SCHINDLER, ARCHITECT

AN ATTEMPT WAS MADE TO GIVE THE REPEATED UNITS VARIETY, WITHOUT DESTROYING THE UNITY OF THE WHOLE. CONCRETE WAS USED FOR ALL FLOORS AND WALLS; CELOTEX FOR CEILINGS; PANELS BETWEEN RAFTERS; COMPOSITION ROOFING; AND REDWOOD WHEREVER EXPOSED, INCLUDING FURNITURE



W. P. Woodcock Photos

BEACH DEVELOPMENT — DESIGNED BY R. M. SCHINDLER, ARCHITECT



George D. Haight Photos

THE PHOTOGRAPH ABOVE WAS MADE IN THE GARDEN OF THE RESIDENCE OF WILLIAM S. CHARNLEY AT PASADENA, DESIGNED BY ROLAND E. COATE, A.I.A. THE GARDEN STEPS (AT THE LEFT) PHOTOGRAPHED AT THE RESIDENCE OF DOROTHY ARZNER IN HOLLYWOOD, ARE PARTICULARLY EFFECTIVE

SELECTED GARDEN DETAILS — REPRESENTATIVE OF LANDSCAPING

FLORENCE YOCH AND LUCILE COUNCIL, LANDSCAPE ARCHITECTS WITH OFFICES IN PASADENA, ARE RESPONSIBLE FOR THE BEAUTIFUL SETTINGS OF SCORES OF THE FINER RESIDENCES IN THE LOS ANGELES AREA. IN CALIFORNIA THE GARDEN-HOUSE RELATION IS GENERALLY APPRECIATED AND IT SHOULD BE NOTED THAT THESE TALENTED DESIGNERS HAVE ESTABLISHED A REPUTATION FOR SKILLFUL HANDLING OF LANDSCAPE PROBLEMS—AND PARTICULARLY FOR ABLE COLLABORATION WITH ARCHITECTS

George D. Haight

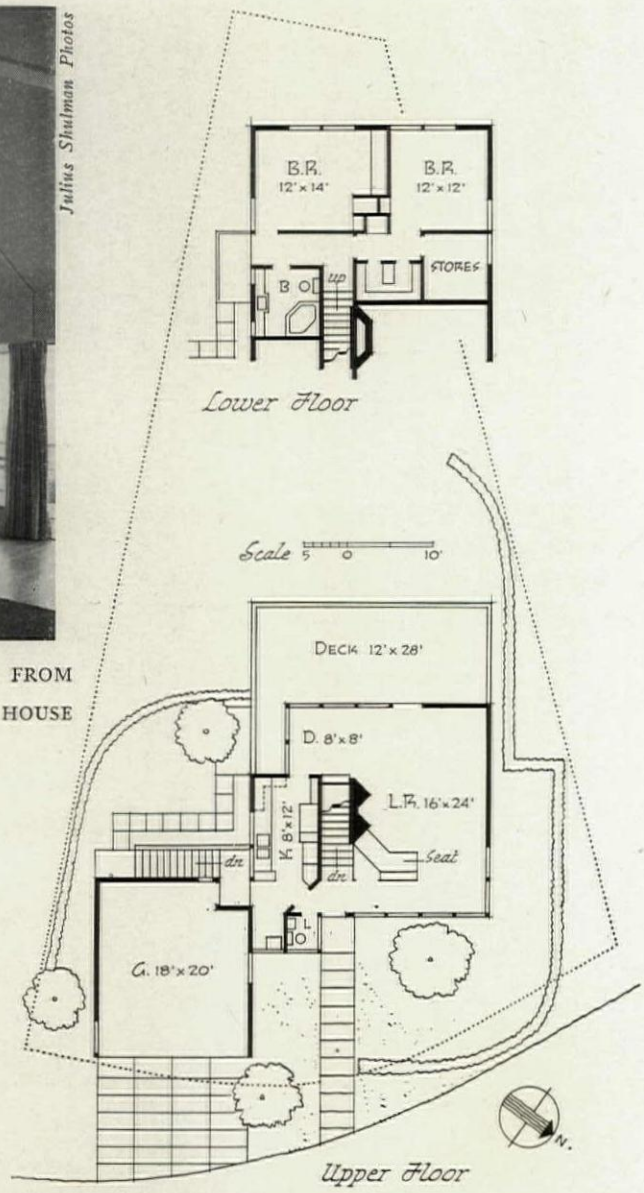
Fred R. Dapprich

THE FORECOURT OF THE RESIDENCE OF DAVID O. SELZNICK, BEVERLY HILLS, DESIGNED BY ROLAND E. COATE, A.I.A., IS SHOWN IN THE PHOTOGRAPH ABOVE. THE EXOTIC EFFECT OF A WISTARIA VINE PLANTED BESIDE A DOOR OF THE GEORGE CUKOR ESTATE, BEVERLY HILLS, BY COATE, IS SHOWN AT RIGHT

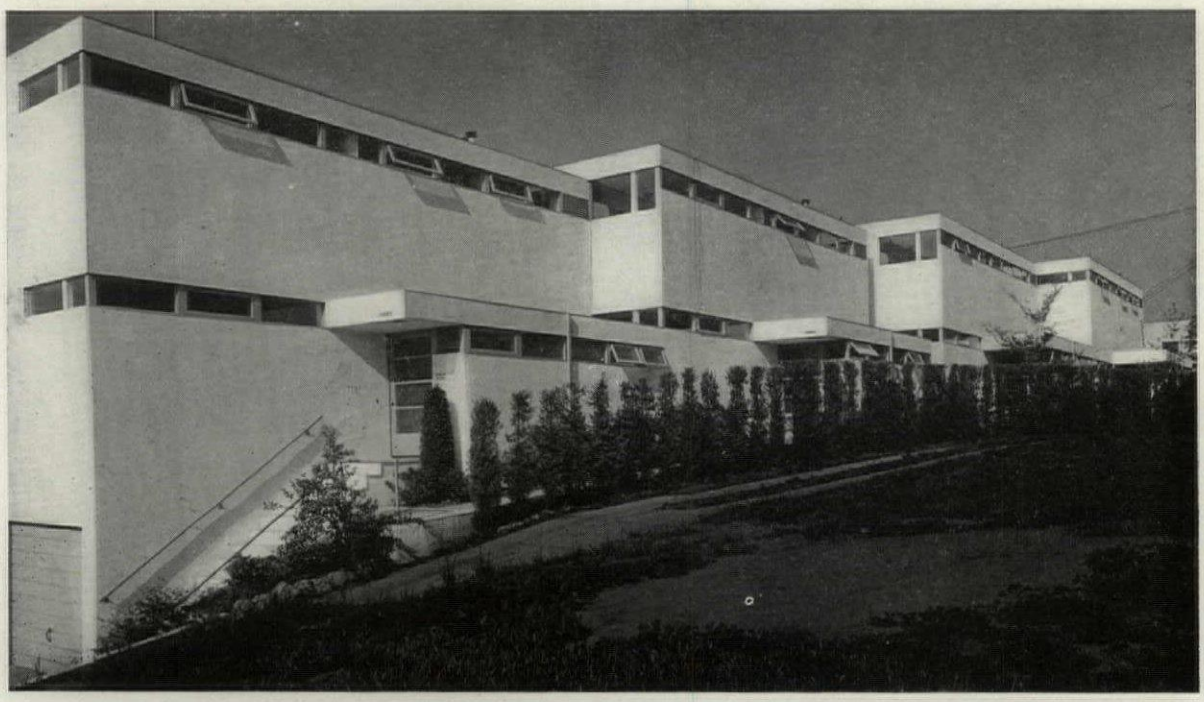
BY FLORENCE YOCH & LUCILE COUNCIL, LANDSCAPE ARCHITECTS

Julius Shulman Photos

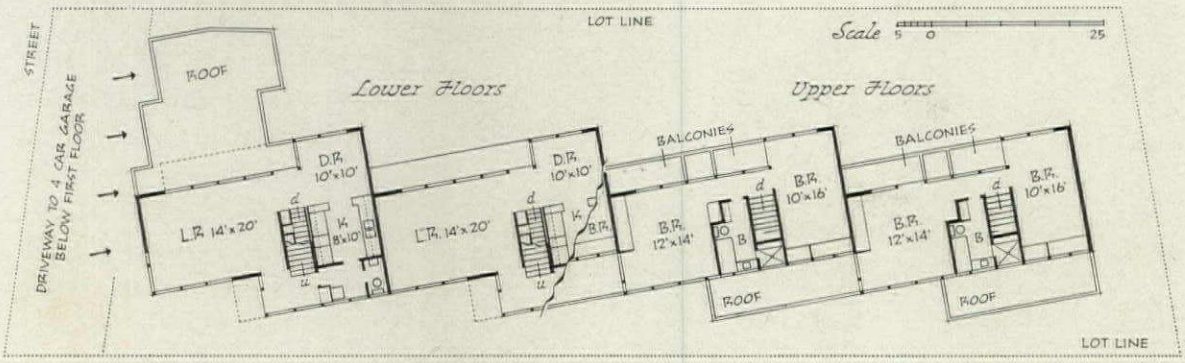
THE SIMPLE MASS OF THE FIREPLACE IS VISIBLE FROM FOUNDATION TO CHIMNEY-TOP IN THE S. TIERMAN HOUSE



A HILLSIDE HOUSE WITH A VIEW — DESIGNED BY GREGORY AIN



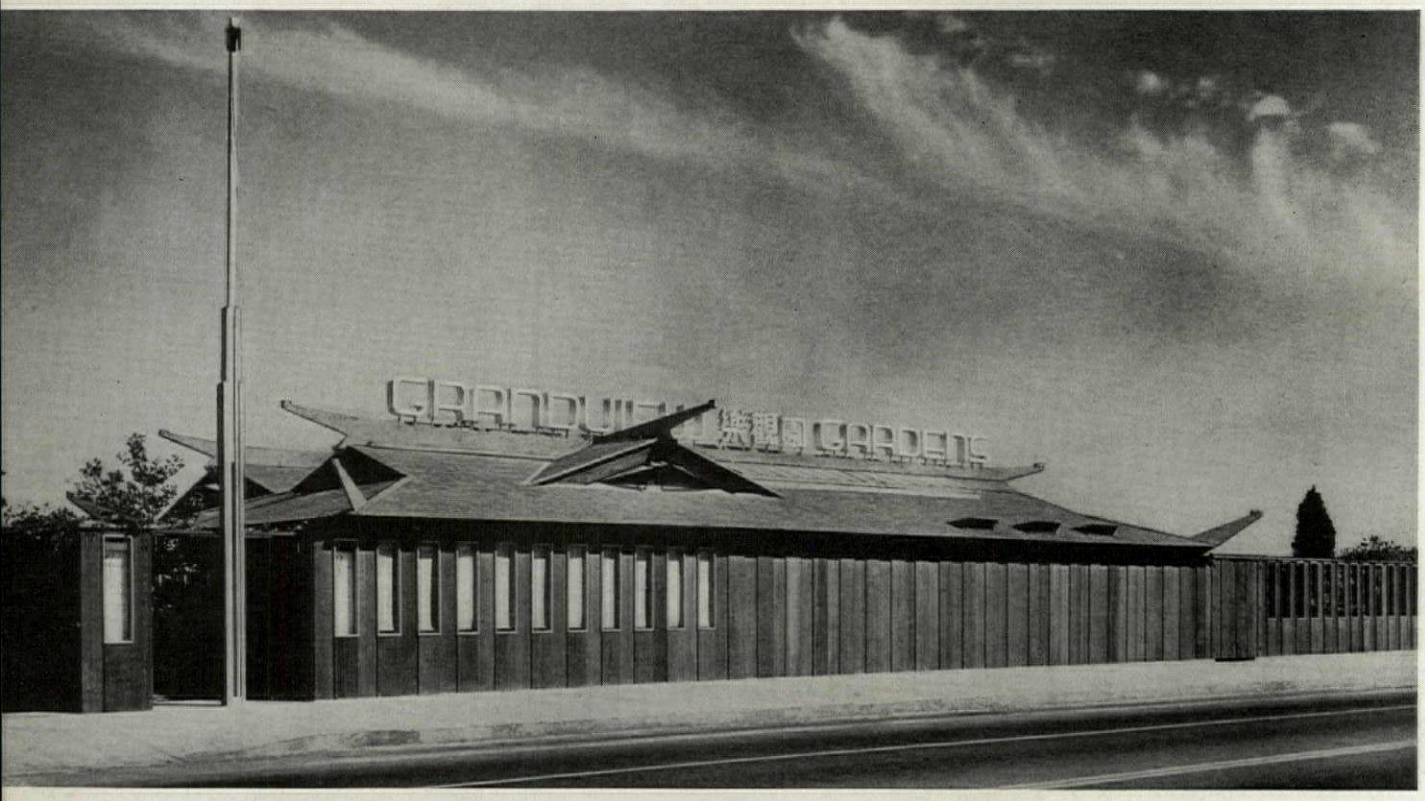
THE DUNSMUIR FLAT BUILDING IS ON A 49-FOOT INSIDE LOT BUT THE STAGGERED-UNIT PLAN PROVIDES PRIVATE BALCONIES FOR EACH TENANT AND PERMITS DEVELOPMENT OF A ROW OF SEPARATE GARDENS

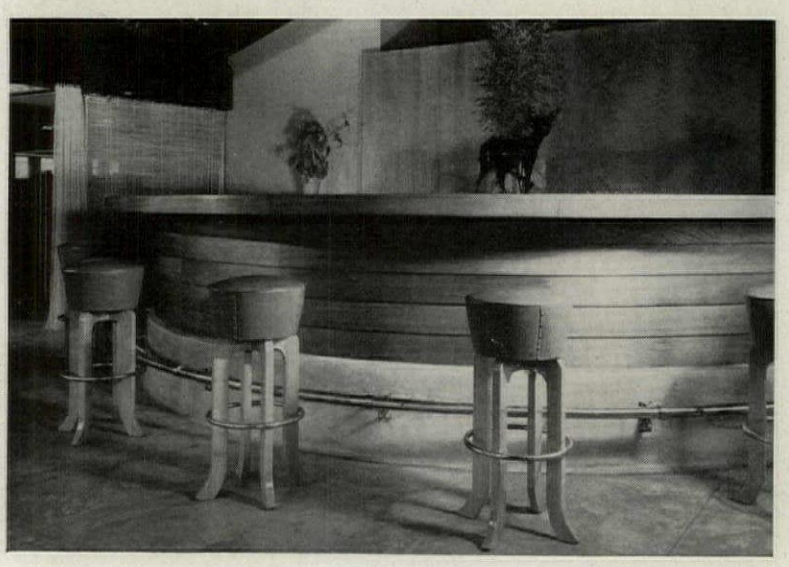


EACH ROOM OF EACH OF THESE FOUR-ROOM UNITS GETS LIGHT FROM THREE SIDES, BUT THE HEIGHT OF THE WINDOWS PRESERVES PRIVACY AND GIVES A PLEASANT VIEW OF TREETOPS AND SKY FROM WITHIN. THE SMALL ENTRIES ALLOW CIRCULATION WITHOUT CROSSING ANY OTHER ROOM. THE DINETTE IS AN EXTENSION OF THE LIVING ROOM AND MAY BE CLOSED OFF BY A SLIDING GLASS DOOR OR LEFT OPEN TO COMPLETE THE FULL 34-FOOT SWEEP ON THE GARDEN SIDE. PROJECTING DINETTES SUGGEST THE GARDEN DIVISIONS

Julius Shulman Photos

CITY FLATS ON AN INSIDE LOT — DESIGNED BY GREGORY AIN





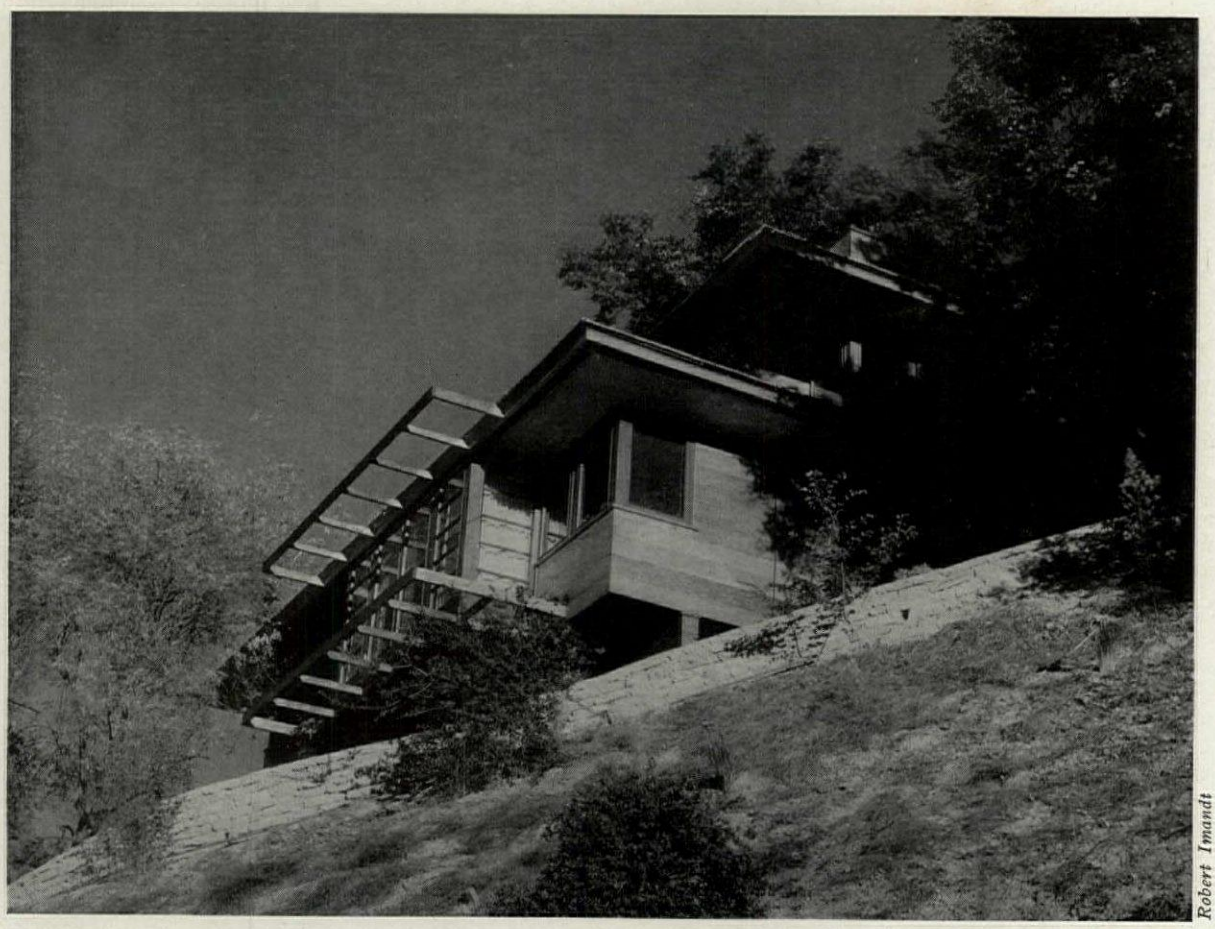
Robert Imandt Photos

WHEN HARWELL HARRIS, THE YOUNG LOS ANGELES DESIGNER WHOSE STIMULATING WORK IS ALREADY WELL KNOWN, WAS COMMISSIONED TO DESIGN THE GRANDVIEW GARDENS RESTAURANT IN NEW CHINATOWN, LOS ANGELES, HE SOUGHT TO CAPTURE THE DEFT MANNER OF CHINESE RESIDENTIAL WORK—RATHER THAN OF THE MORE FAMILIAR MONUMENTAL EXAMPLES. THE REDWOOD CONSTRUCTION IS QUITE SIMPLE AND THE COLOR OF THE NATURAL WOOD IS EFFECTIVELY USED FOR A DECORATIVE EFFECT. THE VIEW AT THE LEFT IS FROM THE DANCE FLOOR TO THE ENCLOSED DINING GARDEN, PAVED WITH CONCRETE. THE ONE BELOW IS IN THE BAR, WHERE BAMBOO BLINDS, VERMILION LEATHER, AND A CRIMSON BAR TOP ARE DISTINCTIVE FEATURES. THE RAFTERS ARE BLACK AND THE ALUMINUM FOIL INSULATION IS EXPOSED

CHINESE RESTAURANT — DESIGNED BY HARWELL HAMILTON HARRIS

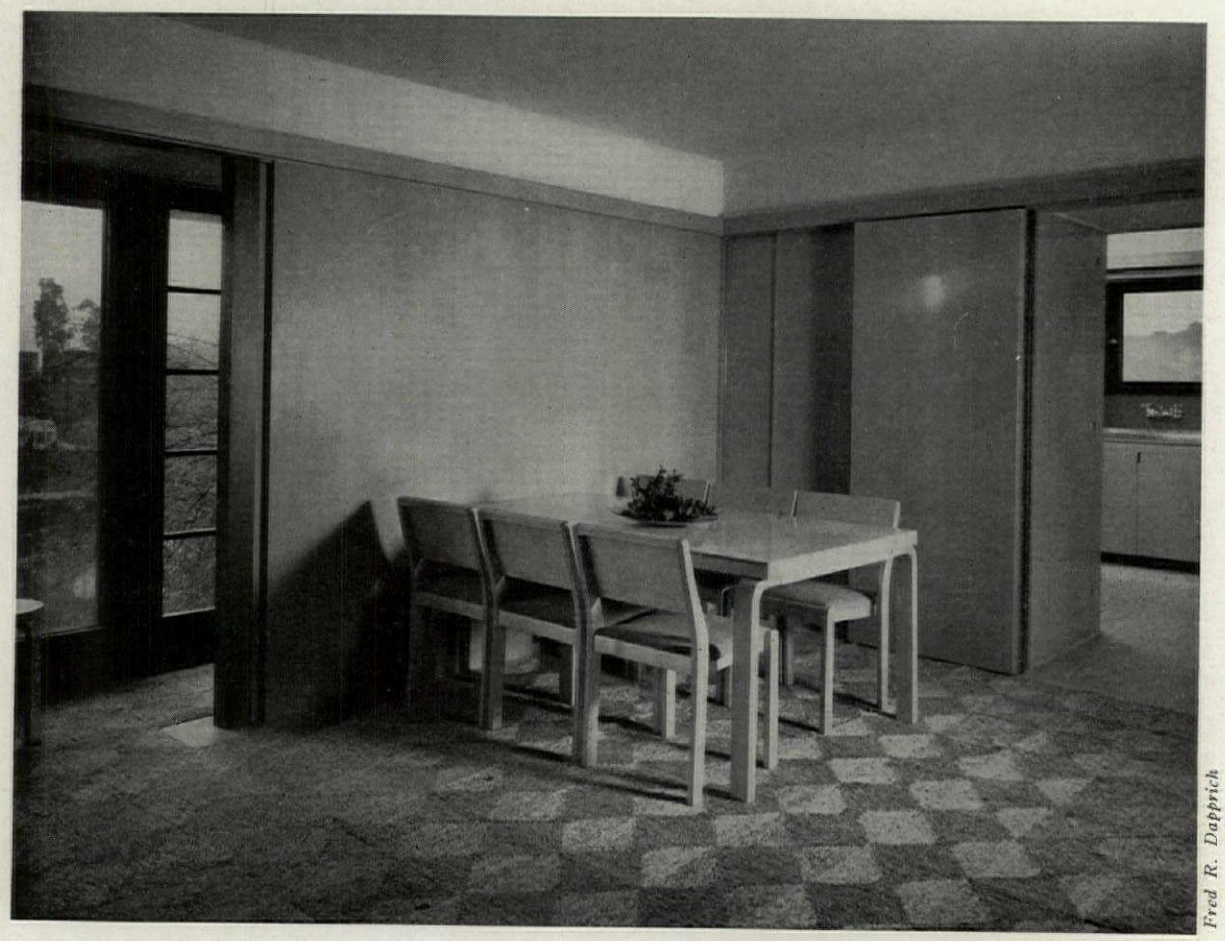
Fred R. Dapprich

LEE BLAIR RESIDENCE—DESIGNED BY HARWELL HAMILTON HARRIS



Robert Imandt

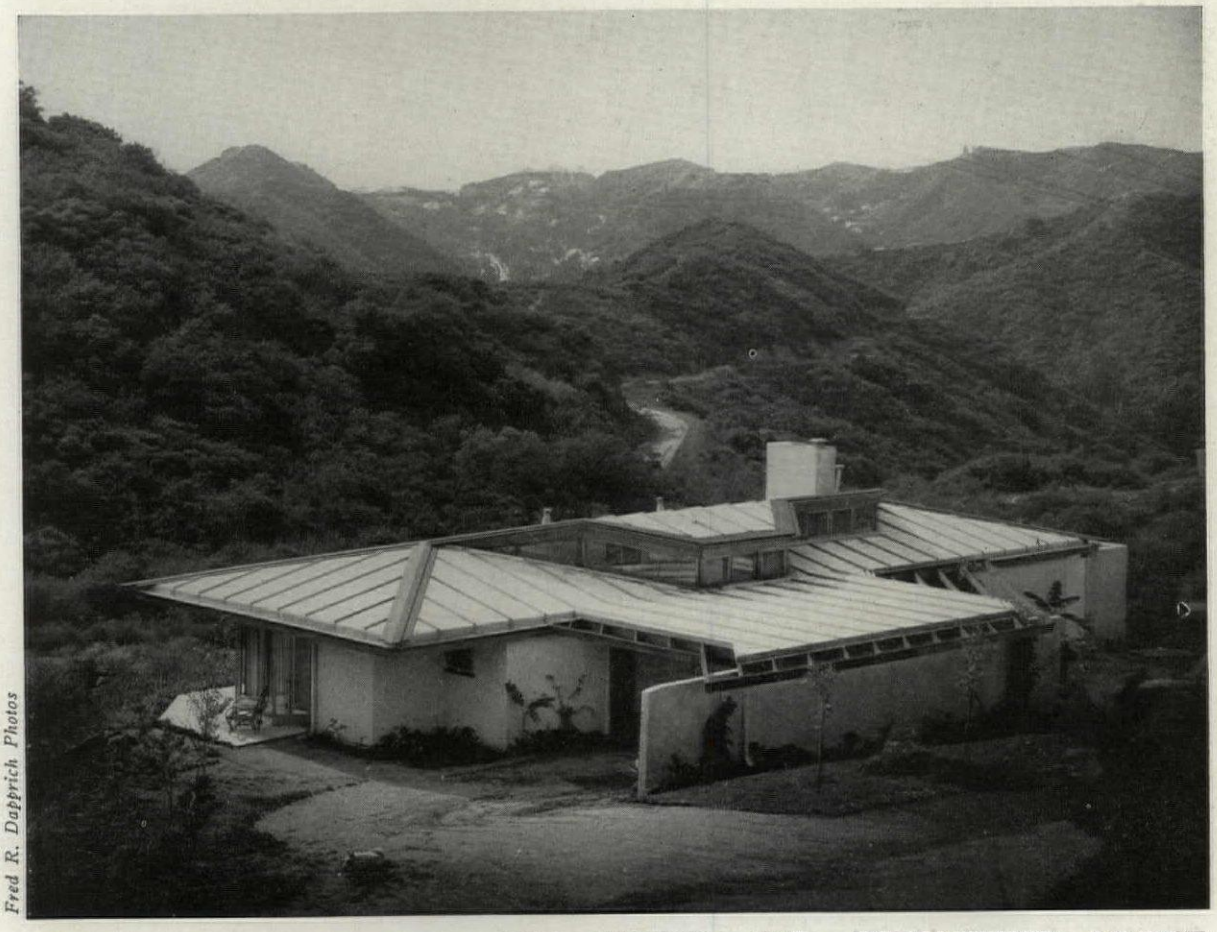
THE LIVING ROOMS COMMAND A MAGNIFICENT VIEW FROM THE HILLSIDE SITE OF THIS RESIDENCE



Fred R. Dapprich

LEE BLAIR RESIDENCE—DESIGNED BY HARWELL HAMILTON HARRIS

IN THE SUMMER, ALL THE WINDOWS ARE SLIPPED OUT OF THE LIVING ROOM OF THIS SECLUDED HOME

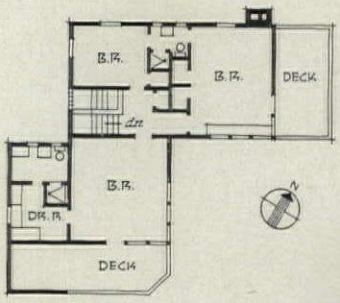


Fred R. Dapprich Photos

HARRIS'S FELLOWSHIP PARK HOUSE AND GRANSTEDT HOUSE

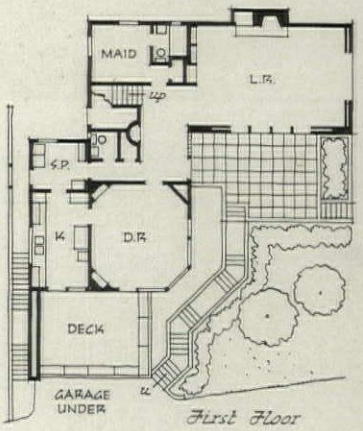
Fred R. Dapprich

ARCHITECT'S HOME—BY THEODORE CRILEY, JR., ARCHITECT

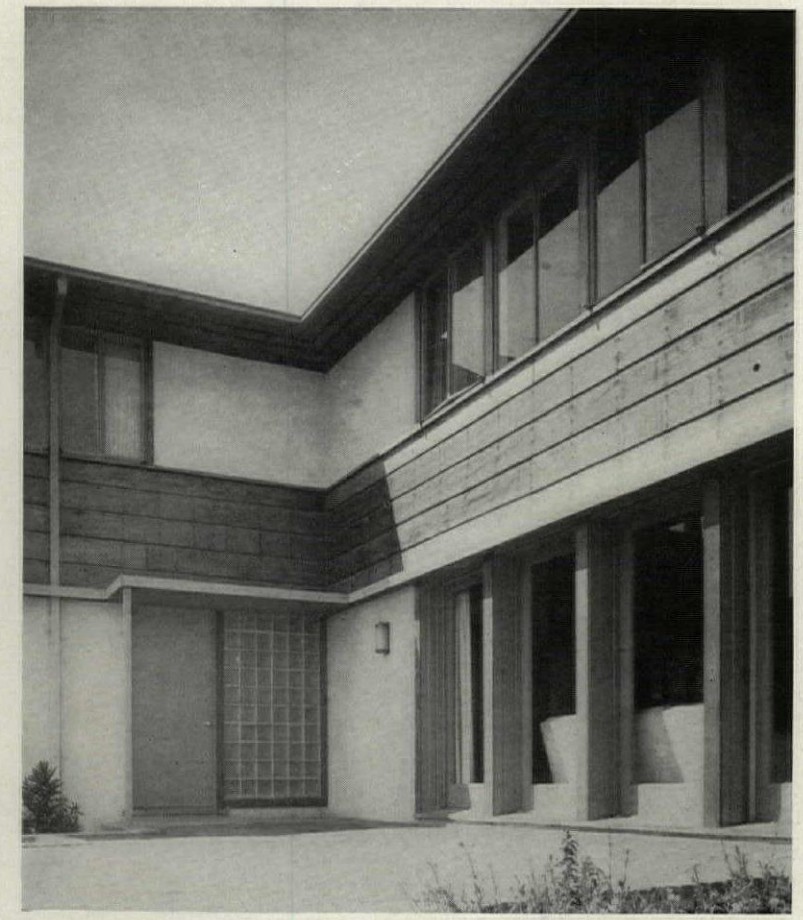


Second Floor

Scale 5' 0 15'

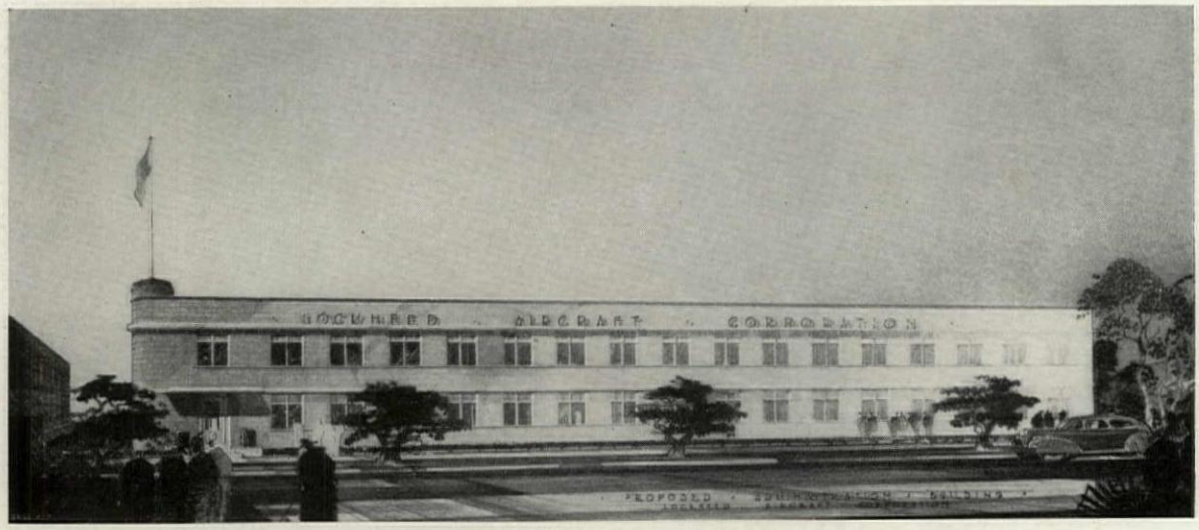


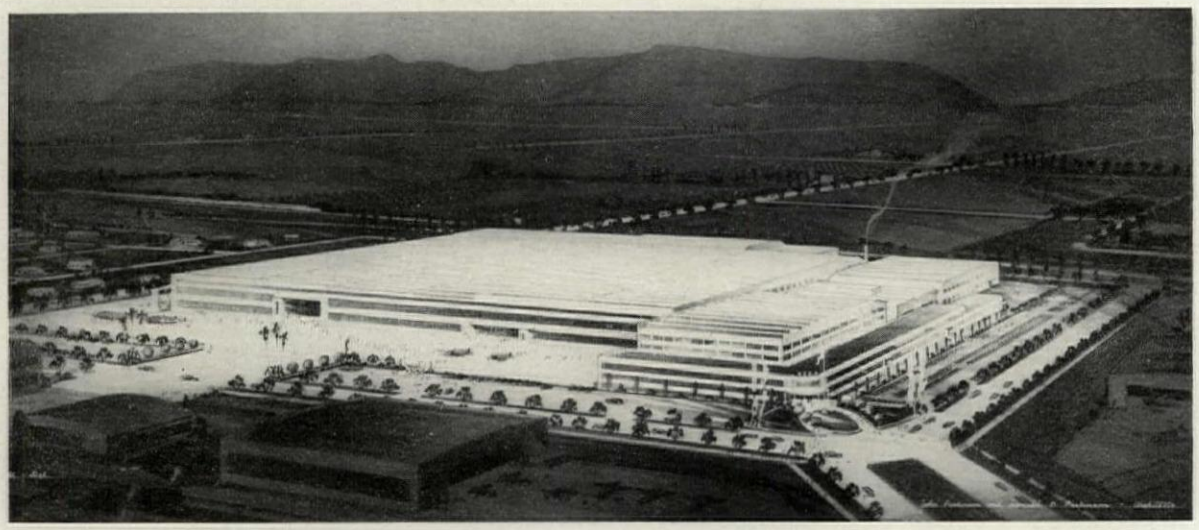
First Floor



Fred R. Dapprich Photos

CRILEY HOUSE: OFFICE BUILDING—DOUGLAS HONNOLD, ARCHITECT

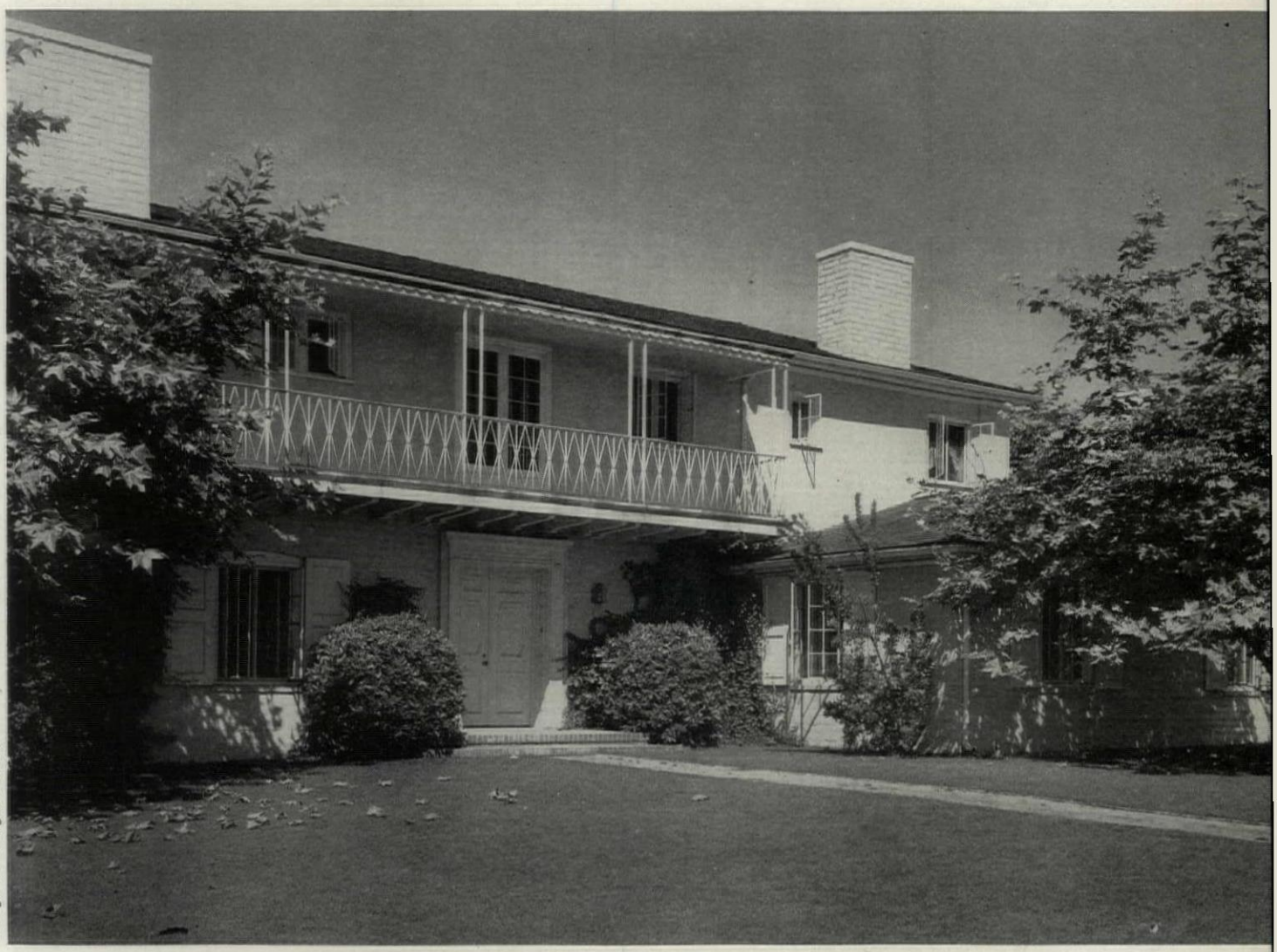




Mott Studios Photos

A GOOD PROPORTION OF COMMERCIAL WORK IN LOS ANGELES COMES OUT OF THE OFFICE OF JOHN AND DONALD B. PARKINSON. REPRESENTING TWO OF THE LATEST DESIGNS IN THAT OFFICE ARE THE DRAWINGS HERE, SHOWING THE LOCKHEED AIRCRAFT CORPORATION ADMINISTRATION BUILDING (TOP) AND THE VEGA AIRPLANE COMPANY. THE LOCKHEED BUILDING IS THE FIRST UNIT OF A PLANT ADJACENT TO THE COMMERCIAL AIRPORT AT BURBANK. AT THE LEFT IS THE W. & J. SLOANE BUILDING, LOS ANGELES, WHICH RECEIVED THE SOUTHERN CALIFORNIA A.I.A. HONOR AWARD IN 1939

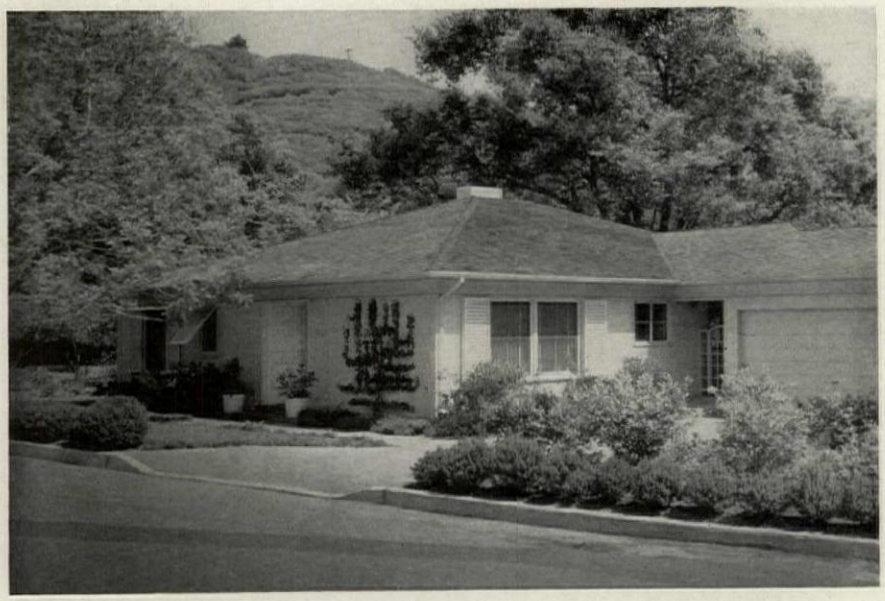
BUILDINGS—BY JOHN AND DONALD B. PARKINSON, A.I.A.



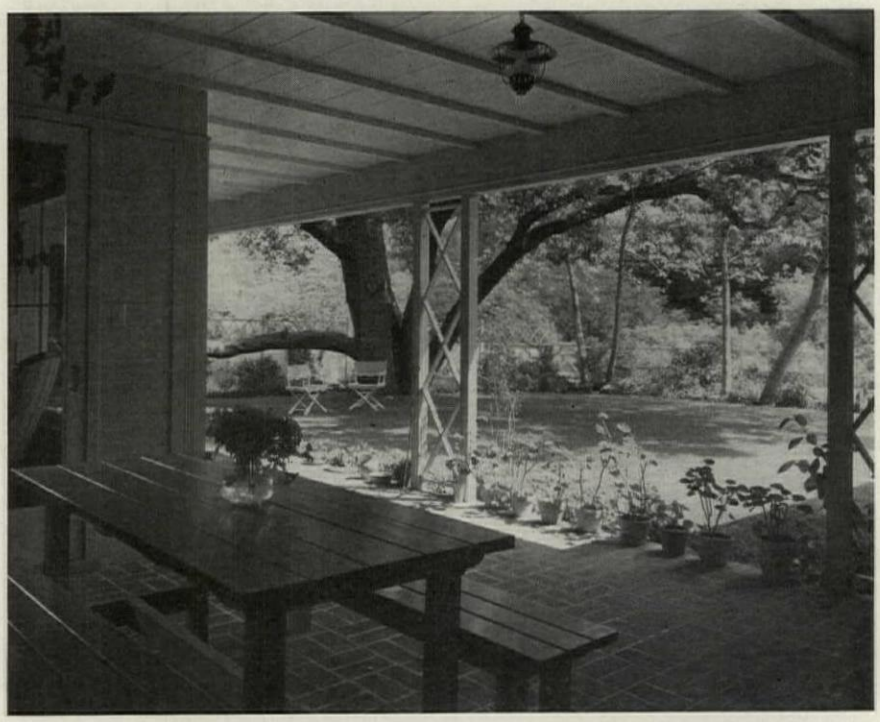
George D. Haight Photos

THE ENTRANCE FRONT OF THE RESIDENCE OF MR. AND MRS. H. H. PATTERSON, WEST LOS ANGELES, AND THE GARDEN FRONT OF A SECLUDED ESTATE IN STONE CANYON, BEL-AIR, ARE REPRESENTATIVE OF THE PLEASING RESIDENTIAL WORK OF H. ROY KELLEY. THE DESIGN OF THE PATTERSON HOME RECALLS THE PICTURESQUE BALCONIES SO OFTEN USED ON THE SPANISH WORK IN THE MONTEREY SECTION OF CALIFORNIA—AND AT THE SAME TIME EXEMPLIFIES MR. KELLEY'S COMPETENT HANDLING OF DETAIL AND HIS FEELING FOR A REFINED SCALE. THE HOUSE IS OF PAINTED BRICK AND STUCCO. THE ROUGH TEXTURED, PAINTED BRICK OF THE STONE CANYON HOUSE HAS BEEN USED BY KELLEY WITH GREAT EFFECT IN A NUMBER OF HOUSES OF THIS SIZE, AND SMALLER. THE LANDSCAPING IS DEFTLY HANDLED TO ENHANCE AND FRAME CHARACTERISTIC DETAILS OF BOTH HOUSES

TWO RESIDENCES — DESIGNED BY H. ROY KELLEY, A.I.A.



THE SIMPLICITY AND ORDERLINESS OF THE HOME OF H. J. ALLEY, MANDEVILLE CANYON, SUGGESTING THE UNAFFECTED HABITS OF THE FAMILY OCCUPYING IT, ARE REPRESENTATIVE OF A CLASS OF HOMES FOUND THROUGHOUT CALIFORNIA. THE GARAGE AND DRIVEWAY, WITH PARKING AREA, ARE CONVENIENTLY LOCATED BUT KEPT QUITE SEPARATE FROM THE ENTRANCE DOOR



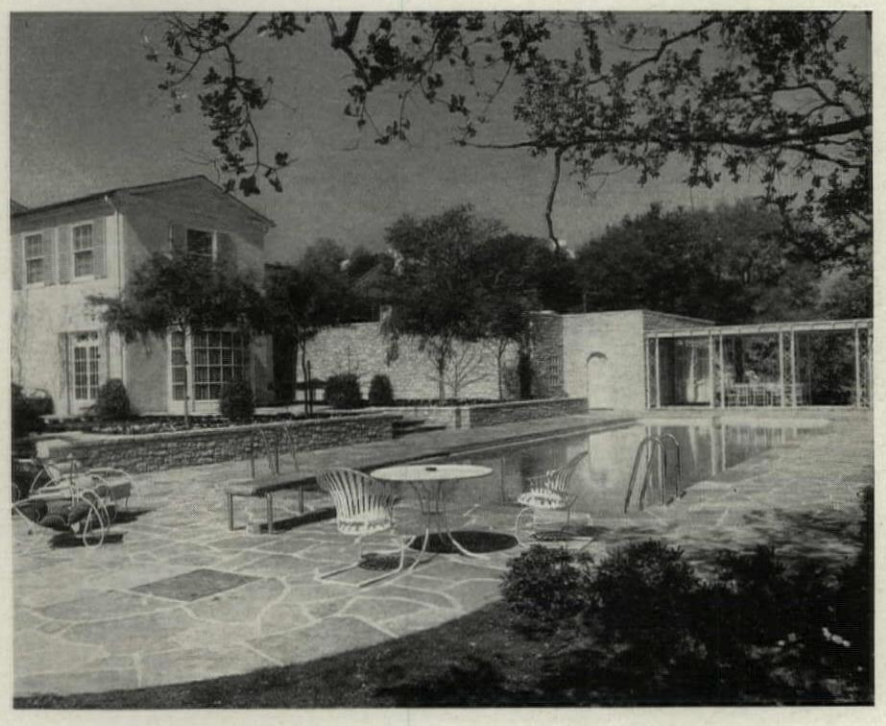
Fred R. Dapprich Photos

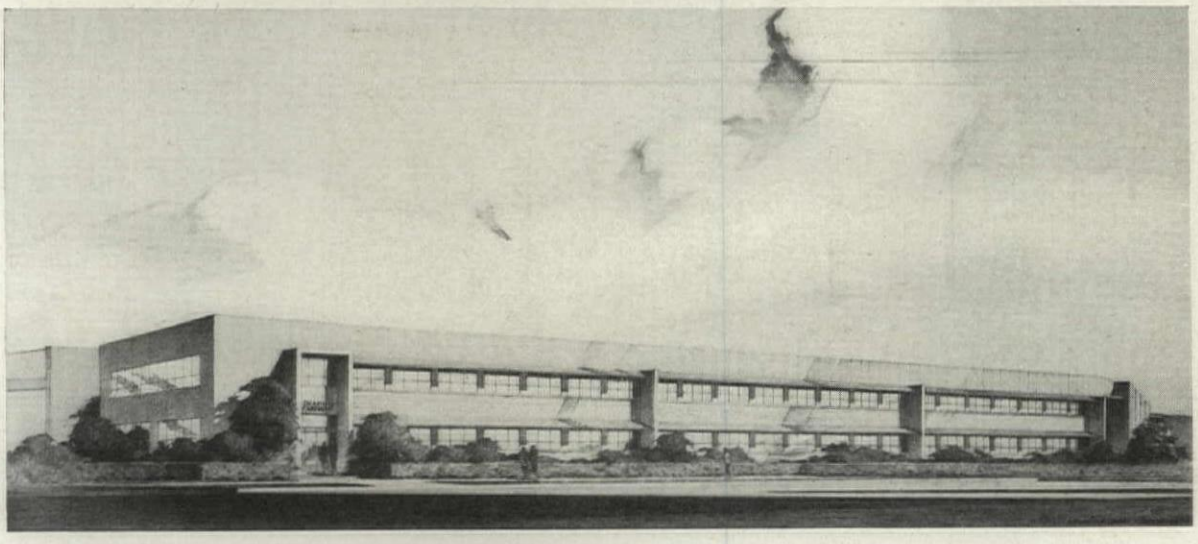
THE PRINCIPAL ROOMS OPEN ON A SPACIOUS PORCH AT THE REAR OVERLOOKING THE GARDEN. HERE PRIVACY AND SHELTER FROM EXTREMES OF HEAT OR WIND MAKE A PERFECT SETTING FOR FAMILY ACTIVITIES. NOTE AT LEFT THE PERFECT VENTILATION GIVEN BY THE HOUSE ONE ROOM DEEP

A SMALL HOUSE — DESIGNED BY RALPH C. FLEWELLING, A.I.A.

THE RESIDENCE OF MRS. A. MILLER, BEL-AIR — OF WHICH THE FORECOURT AND ENTRANCE AND THE GARDEN AND SWIMMING POOL ARE SHOWN HERE—IS ONE OF THE BEST KNOWN RESIDENCES DESIGNED BY KAUFMANN. BELOW IS A DRAWING BY MALCOLM CAMERON SHOWING KAUFMANN'S DESIGN FOR THE VULTEE AIRCRAFT, INC., BUILDING OF REINFORCED CONCRETE AT DOWNEY

W. P. Woodcock Photos





RESIDENCE AND FACTORY — GORDON B. KAUFMANN, F.A.I.A.

W. P. Woodcock

FOYER OF PALLADIUM—BY GORDON B. KAUFMANN, ARCHITECT

W. P. Woodcock

THE PALLADIUM, SHOWN ABOVE AND ACROSS-PAGE, IS A DANCE HALL DESIGNED BY KAUFMANN WITH PARTICULAR ATTENTION TO THE INTERIOR DETAILS OF PLANNING AND EXECUTION. THE GENERAL VIEW OF SANTA ANITA PARK (BELOW) SHOWS THE PLAN OF THE RACE TRACK AND FACILITIES, INCLUDING THE GRANDSTAND, ADJACENT TURF CLUB, SADDLING STALLS, BETTING RING, ETC., DESIGNED BY KAUFMANN

The true angels of Los Angeles are to be known by *les toques de chef* they wear and the heavenly manna they serve to the faithful who come daily, yea nightly also, to the service, taking their text from First Timothy V, 23: DRINK NO LONGER WATER, BUT USE A LITTLE WINE FOR THY STOMACH'S SAKE. Your particular Head Angel, if he knows his way about the cellar, will bless you with a good single-grape wine made in California by Paul Masson. Besides delectable American champagne, Masson makes a Pinot Noir, a Gamay and a Cabernet (all red wines) and some quite interesting white wines. Go right ahead, try them all! Or your Angel may fill your glass with a good one-grape wine by the Inglenook Vineyard Company. And if you continue to continue, he will probably uncork something by Wente Brothers or Beaulieu. By their wine ye shall know them, and the elder Angels will convince you that Masson and Inglenook alone can make traveling worth traveling; and coming again worth coming again.

About that manna—there's apparently no end of it. Some of your fellow A.I.A. members and general best-wishers have sat with their toes in a circle and compiled for you a shopping list in the dining line, which is not all-inclusive, but represents highlights with an eye to variety, a fair range in prices, and good food. Los Angeles, it will be noted, harbors a wide assortment of tastes, but, for that matter, so does the A.I.A. On this our connoisseurs agree: If you are to eat but three meals in Los Angeles you can make no mistake with:

One meal at *Perino's*—or the *Brown Derby*—or *Sardi's*

One meal at the *Cock 'n' Bull*—or *Lawry's Prime Rib*

One meal at *The Beachcomber*—or *The Tropics*

But on with the fun:

GO WEST, GOURMET, GO WEST!

DOWN-TOWN LOS ANGELES

- •† *La Golondrina*, 35 Olvera Street. Touristy, much Mexican atmosphere, does a good job with Mexican food. Building is an original Spanish-days adobe.
- •† *Grandview Gardens*, 951 Mei Ling Way. Good Chinese food in noteworthy building by modern designer Harwell Hamilton Harris. (See page 324.)
- •† *Levy's*, 617 South Spring Street. Good lunch in the stockbrokers' district.
- • *La Palma Cafeteria*, 615 S. Grand Avenue. If you must bound out to lunch between committee meetings, food good enough to serve yourself.
- •† *Perino's*, 3927 Wilshire Blvd. Above-average meal in a suave setting.
- •† *Taix*, 321 Commercial Street. Typical French provincial *table d'hote*, inexpensive and plain but excellent.

HOLLYWOOD

- •† *Brown Derby*, 1628 N. Vine Street. An old standby among motion picture people.
- •† *Don, The Beachcomber's*, 1727 N. McCadden Place. Special rum drinks, South Sea environment that is somehow not all phoney. Swell food.
- •† *Al Levy's Tavern*, 1623 N. Vine Street. Another old movie standby.
- •† *Musso and Frank Grill*, 6667 Hollywood Blvd. Known for years for the steak and chop sort of thing.
- • *Ontra Cafeteria*, 1719 N. Vine Street. Another self-service place worth the effort.
- •† *Sardi's*, 6315 Hollywood Blvd. Famed Hollywood "spot" for good food.

• Suggested by *Hunt Lewis*, Designer, of Pasadena.

† Highly recommended by *H. Roy Kelley*, Architect, of Los Angeles.

BEVERLY HILLS

- •† *Brown Derby*, 9537 Wilshire Blvd. Same idea as the Hollywood branch.
- • *Dave Chasen's*, 9039 Beverly Blvd. A newer movie haunt. A bit on the fancy side, but probably worth it. Full of celebrities.
- •† *Cock 'n' Bull*, 9170 Sunset Blvd. "Ye Olde Englysshe" stuff but well done and food is the real article. Not cheap.
- •† *Ciro's*, 8433 Sunset Blvd. Lush for late dinner and dancing. More celebrities apt to be present. Atmosphere and high tariff, average food.
- •† *Mocambo*, 8588 Sunset Blvd. Again, rather swank, good food, much star company. Dine late and dance.
- • *Perino's Roof*, 9600 Wilshire Blvd. Atop Saks Fifth Ave.'s store and elaborate in food and decor.
- •† *The Tropics*, 421 N. Rodeo Dr. Very interesting tropical atmosphere, excellent oriental food.
- •† *The Prime Rib (Lawry's)*, 150 N. La Cienga Blvd. Roast beef done to anyone's taste.
- • *Romanoff's*, 328 N. Rodeo Dr. Mike Romanoff's new rendezvous with surprisingly high cuisine standards. Apparently of the moment.
- •† *A Little Bit of Sweden*, 9051 Sunset Blvd. What the name suggests, with all the trimmings, fine smorgasbord. Not too expensive.
- • *Mme. Weiss*, 309 N. Rodeo Dr. Hungarian cooking of high repute.

* * * *

Or we might put it this way: good food, no music, dancing, entertainment:

GRILLS
Mike Lyman's, 751 S. Hill St.
Al Levy's Grill, 617 S. Spring St.
Goodfellow's Grotto, 341 S. Main St.

SEA FOOD
Bernstein's, 424 W. 6th St.
Prato's, 623 S. Grand Ave.

STEAKS AND CHOPS
Eaton's (good chicken), 9060 Wilshire Blvd.
The Club Car, Wilshire & San Vicente
Jim Otto's, 1124 N. La Cienga
Cook's, 633 S. Olive St.
Ollie Hammond's, (1) 141 N. La Cienga; (2) 3683 Wilshire Blvd.

FRENCH AND ITALIAN
Chapeau Rouge, 1210 N. Highland
Lucey's, 5444 Melrose Ave.
Mona Lisa, 3343 Wilshire Blvd.
Villa Nova, 9051 Sunset Blvd.
Leone's, 8629 Sunset Blvd.
Paramount Spaghetti Kitchen, (1) 2015 W. 7th St.; (2) 1617 N. Vine St.
Ernest's, 401 N. La Cienga
Gourmet, 6534 Sunset Blvd.
Taix, 321 Commercial St.
Rene & Jean, 3070 W. 7th St.

RUSSIAN
Publichki. Good food, good music. 8846 Sunset Blvd.

SPANISH
Spanish Kitchens, 914 S. Olive, and 7373 Beverly Blvd.
El Chollo, 1121 S. Western
El Carmen, 5709 West 3rd St.
La Golondrina, 35 Olvera St.

CHINESE
Dragon's Den, 528 N. Los Angeles St.
Grandview Gardens, 951 Mei Ling Way
Holly-Ho, 7060 Hollywood Blvd.

GERMAN
Gotham Cafe, 7050 Hollywood Blvd.
Hofbrau Gardens, 6361 Sunset Blvd.

ARMENIAN
Stanboul Cafe, 5500 W. Adams St.

SWEDISH
A Little Bit of Sweden, 9051 Sunset Blvd.

DUTCH
The Wooden Shoe, 7290 Sunset Blvd.

SCOTCH
Tam O'Shanter Inn, 2980 Los Feliz Blvd.

San Francisco *admits* that its famed eating houses are the best the States have to offer. In fact, the city has drawn to its environs celebrated restaurateurs from France, Italy, Japan, Sweden, Russia, Germany, Mexico, Armenia, and Greece—and it is to be gravely doubted if the French, Italians, Japanese, Swedish, Russians, Germans, Mexicans, Armenians, or Greeks can do as well on their home grounds, not having the advantage and inspiration of the perfect setting for their art. Your real San Franciscan is the true "gastronome."

Take the lady (by all means take the lady) out to *Cliff House*, high over the Pacific, originally built in 1858 from lumber salvaged from a sailing vessel that foundered at the base of the cliff—box seat vista of the renowned Seal Rocks and the Golden Gate Bridge. She can look down on a magnificent sweep of ocean while you look down on such dishes as one rarely finds, or deserves to find. If she has her mind on food, take her to *Fred Solaris*, 17 Maiden Lane—quick, courteous service in a softly-lighted, carpeted, intimate atmosphere; superb cuisine. Or to *Pierre's*, 447 Pine Street, for food a la Française in its ultimate perfection; Bohemian atmosphere, half a century's reputation. Wind up at the *Tahitian Hut*—spring, source and despair of all other Tahitian Huts—for music and a gay floor show. Take the boys to *Sam's Grill and Seafood Restaurant*, where they can tuck in their napkins and wade between the deviled crab and the deep-sea fish; no frills asked or given.

Word passes around that a privately-published booklet, HOW TO SIN IN SAN FRANCISCO, supplies just the information you are seeking; and recognizing as we do that members of the A.I.A. are famed for the thoroughness of their individual research, we add here only a smattering of additional high spots where you may do yourself rather well.

★ ★ BY DOUGLAS M. GAME

If you are looking for spicy entertainment without accent on food, the following are highly recommended:

EARL CARROLL'S, 6230 Sunset Blvd. Outstanding revue.

FLORENTINE GARDENS, 5955 Hollywood Blvd. Excellent entertainment; make reservations in advance.

* * * *

These are dancing places; food usually good:

Ambassador Coconut Grove	Ambassador Hotel
Zebra Room	Town House
Rendezvous Room	Biltmore Hotel
Florentine Room	Beverly-Wilshire Hotel
Biltmore Bowl	Biltmore Hotel
Ciro's	8433 Sunset Blvd.
Cafe Lamaze	9039 Sunset Blvd.
Victor Hugo	233 N. Beverly Drive
Mark Twain	314 N. Camden Drive
Mocambo	8588 Sunset Blvd.

* * * *

These are interesting bars and cocktail joints which justify a stop:

Jerry's Joint	211 Ferguson Alley, off Plaza
Beachcomber	1727 N. McCadden Place
Tail o' the Cock	477 S. La Cienga
Somerset House	155 N. La Cienga
Barclay Kitchen	8438 W. 3rd St.
House of Murphy	4th & La Cienga
Bali	8804 Sunset Blvd.
Zebra Room	Town House
Perino's Bar	Sky Room—Saks Fifth Ave.
Perino's Bar	3927 Wilshire Blvd.
Lindy's Bar	3656 Wilshire Blvd.
The Club Car	Wilshire & San Vicente
The Tropics	421 N. Rodeo
Brown Derby Bar	9537 Wilshire Blvd.
Brown Derby Bar	1628 N. Vine St.
Sardi's Bar	6315 Hollywood Blvd.

* * * *

These are interesting night clubs, "jernts," dancing spots:

LA GOLONDRINA—Olvera St., Old Quarter
Good Mexican entertainment, Mexican food.

CALIENTE CAFE—Olvera Street
Another good Mexican place.

RHUM-BOOGIE—732 N. Highland
Good dance music, All-Star-Harlem colored revue.

PIRATES' DEN
Wild joint, atmosphere, often good entertainment.

SLAPSY MAXIE'S—7165 Beverly Blvd.
Maxie Rosenbloom's joint; noisy and gay.

BAMBA CLUB—626 N. Spring St.
Latin-American atmosphere; good tango, rhumba music.

LA CONGA—1551 N. Vine St.
Cuban sports and entertainment.

BALI—8804 Sunset Blvd.
South Seas atmosphere, excellent curried foods served in correct Javanese manner.

SEVEN SEAS
South Seas again, often good entertainment, always good Hawaiian music.

SAN FRANCISCO

GIRARD'S, 65 Ellis Street. Luncheon and dinner family style, simple, wholesome, intriguingly flavored.

JOHN'S GRILL AND OYSTER PALACE, 63 Ellis Street. Also under Girard management, famous for its fish, charcoal broiled steak or chops cooked to order.

JULIUS' CASTLE, 302 Greenwich Street. High on historic Telegraph Hill with a sweeping view of the bay and Treasure Island. Excellent food and a noteworthy wine cellar.

BASQUE, Hotel Espanol Restaurant, 719 Broadway. Sheepherders, all Basques, flock in from the San Joaquin Valley to gather here and enjoy food typical of their homeland. Small dining room, so come early. On Thursdays ask for 'Aroz con Pollo, Chicken with Saffron Rice. Good red wine.

SUKIYAKI, Yamato Hotel, Chinatown. You will do as the Japanese do, remove your shoes and sit on a cushion by a low table. Chopsticks, of course, but plenty of elbow room. Sukiyaki, dish supreme, will be prepared in a casserole before you.

CATHAY HOUSE, 718 California Street. Delightful, probably the best of the Chinese places.

INTERNATIONAL CAFE, 731 Washington Street, Chinatown. Colorful setting, real Chinese food, something away and above Chow Mein and Chop Suey.

* *OMAR KHAYYAM*, 196 O'Farrell Street. An Armenian restaurant which serves unusual and delicious food. Classical dishes from the world of Asia Minor, dating back to biblical times. Exotic concoctions, served in faultless style.

* *FIOR D'ITALIA*, 504 Broadway. Best standard Italian dishes served in European surroundings.

* *VANESSI'S*, 498 Broadway. Many San Franciscans name this among the two or three best eating places in the city. Italian food, but not exclusively so.

* *JACK'S*, 615 Sacramento Street. Haunt of the gourmet, more so, perhaps, than any other restaurant. Some 60 years in its present location. Plain setting for a high order of cookery.

* *LA FIESTA*, 555 Bay Street. Mexican, with good Latin-American food and lively entertainment.

* *RUSSIAN TEA ROOM*, 326 Sutter Street. Exotic appointments, authentic Russian food and entertainment. Decidedly worth taking in.

BIT OF SWEDEN, 560 Sutter Street. Swedish, everything in the way of smorgasbord, good food, and good cheer.

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* A choice of *Harold Price*, Secretary of the Wine and Food Society of San Francisco.

Fred Mae

SAN FRANCISCO EXTENDS A HEARTY WELCOME TO THE DELEGATES AND VISITORS ATTENDING THE 73RD CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS. IT IS NEARLY 30 YEARS SINCE THE A.I.A. LAST CONVENED IN CALIFORNIA—THE PREVIOUS SESSION WAS IN 1912 IN SAN FRANCISCO—AND WE EARNESTLY HOPE THAT FUTURE CONVENTIONS WILL COME TO THE WEST, AS A DIRECT RESULT OF THIS CONVENTION. VISITORS TO OUR STATE THIS YEAR WILL FIND MUCH TO INTEREST THEM, APART FROM THE SCENIC BEAUTIES OF THE YOSEMITE VALLEY AND OF NORTHERN AND SOUTHERN CALIFORNIA. FOREMOST AMONG OUR ARCHITECTURAL TREASURES ARE THE SPANISH MISSIONS REPRESENTING THE PAST: WHILE THE ARCHITECTURAL AND ENGINEERING GENIUS OF MODERN AMERICA IS FITTINGLY SYMBOLIZED BY OUR GREAT BAY BRIDGES.

FREDERICK H. REIMERS, PRESIDENT
STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

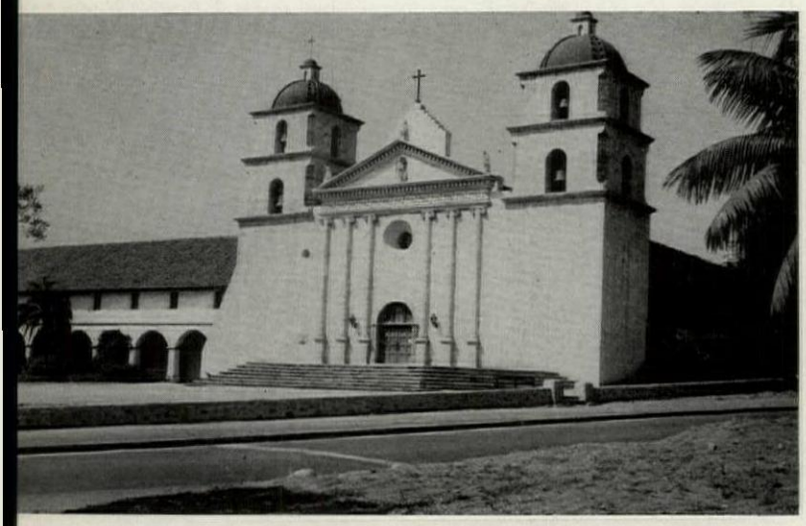
CALIFORNIA *WHYS* AND *WHEREFORES*

BY TALBOT F. HAMLIN

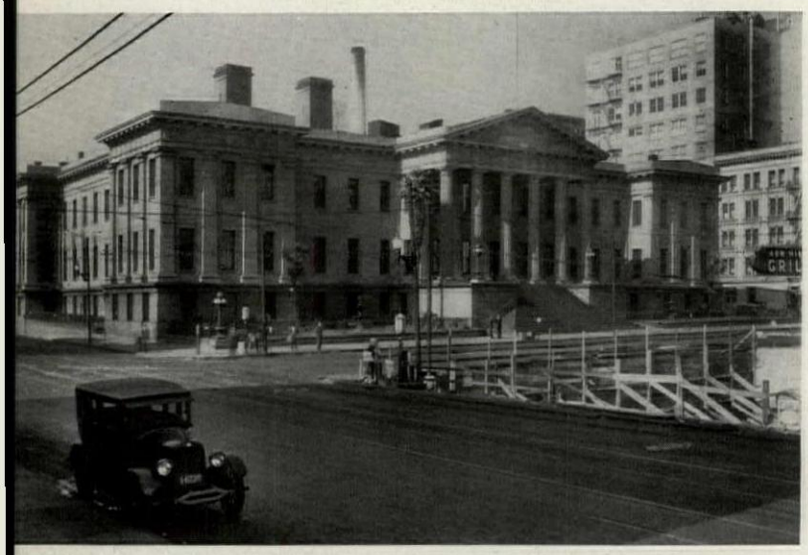
For a thousand miles California stretches along the Pacific, and behind the coast is a country of amazing variety, with a great backbone of superb mountains that checks the warm Pacific winds and changes them at times to rain and fog; to the north and in the mountains, matchless forests — some with gigantic trees—and pleasant little flat river valleys widening out occasionally into broad plains and bearing crop on crop; to the south, the jagged, eroded country around Los Angeles and the pleasant bluffs and almost tropical foliage of San Diego, with its great harbor; further east, the bitter wastes of parched desert. From the most fertile to the most barren, from the magnificent expanse of San Francisco Bay and the gorgeous coast of the Monterey peninsula to snow-capped mountains, from farms to forests, from oil to gold, California has, or has had, them all. It was natural for such lavish and superb scenery to impress itself even on comparatively early settlers; it was natural that the Yosemite should be set up as a state reservation in 1865 and made a national park—one of the most popular of the national parks—in 1890.

To be descended from a Forty-niner is in San Francisco the equivalent of being a Mayflower descendant in Boston. Modern California goes back to the turbulent gold rush days for its real beginnings, just as Massachusetts does to the Pilgrims; and something of the exuberance of the gold rush still clings to California, as something of puritanism does to New England. Of course, there was a Spanish culture in California already a century old; but the missions were scattered and the actual number of Spanish settlers small, and even before the gold rush their influence was yielding on the Coast to the quite different influence of the United States Army posts which followed the Mexican War and to the New Bedford whalers and New England traders who frequently put in to California harbors for supples or to trade in hides. Thus the Spanish power was rapidly absorbed or displaced, but it left an indelible undertone of something Latin, something vivid.

With the railroads came the Chinese coolies to work upon them and to settle; with the burgeoning agriculture came the Japanese; and Italians and French came, too, finding in California something hospitable in climate and people, something already amazingly cosmopolitan, to which they warmed. Thirty or forty years after the Forty-niners, the discovery of Southern California as a winter resort brought others from the East, first to visit, then to settle; and the little towns grew into cities. The boom in oil which sowed its derricks along the beaches and over the hills of parts of the state added another element to the population, as it added to the state's wealth. Then came the final development of agriculture as the fertile valleys and irrigated plains became the fruit orchard and the market garden of the entire country —an extraordinary growth which, starting out with small farmers, later developed the enormous holdings, worked by migratory labor, which have created the most pressing problems with which the modern state has



OLD MISSION, SANTA BARBARA (H. A. B. S. PHOTO)



SAN FRANCISCO MINT (GABRIEL MOULIN PHOTO)

CARSON HOUSE (AVERY LIBRARY FILE PHOTO)

been confronted. Finally, attracted by the sun, the movies came, with all their trappings of glamour and unreality, to flood over the Los Angeles region as with a strange iridescent paint.

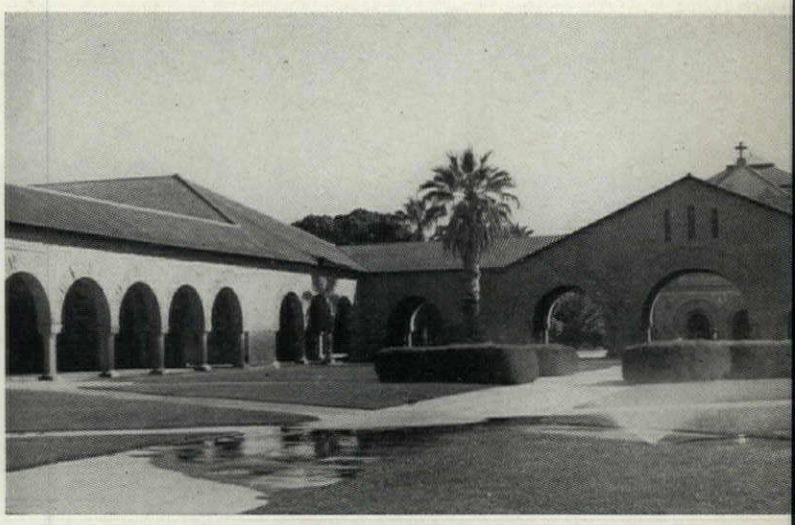
Out of all of this, and conditioned as well by the enormous size and the amazing beauty of the land itself, grew modern California.

Naturally the architecture of California has always expressed something of this exuberance. The Spanish missions, with their naive and fascinating interpretations of Baroque and Renaissance traditions, have a breadth and a scale which give to their simplicity a peculiar kind of quiet monumentality. The long rows of unpretentious arches bordering the cloisters, which were really the community centers of the mission neighborhoods, have a quality of romance not entirely dependent on their age; and the broad simple houses of the Spanish ranch owners were conceived with a lavishness of space planning, combined with a simplicity of detail, which is somehow prophetic of much of the architecture to come.

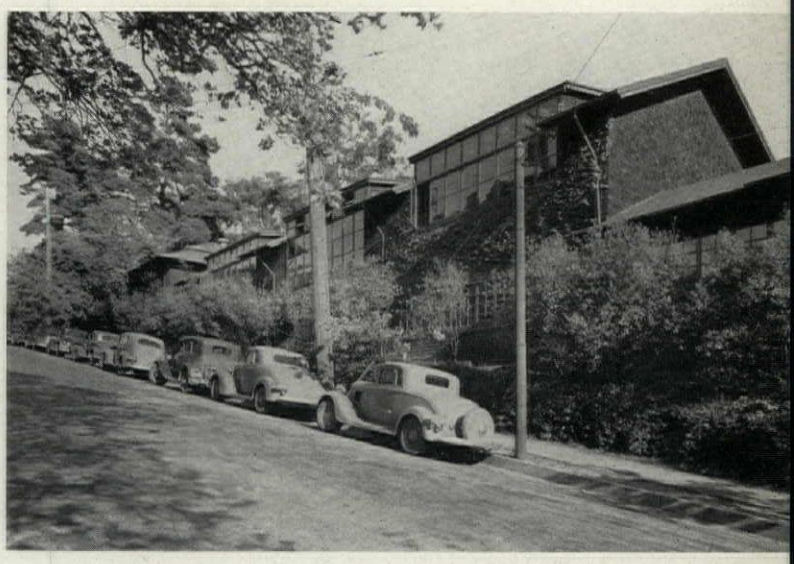
The early Army posts and the Forty-niners brought with them the tradition of the Greek Revival. One sees it today heavily expressed in the grayness of the San Francisco Mint; one sees it as well, in quite a different vein, in old views (see page *88*) of some San Francisco houses which were made in sections elsewhere and shipped to be assembled in their new locations. But the staid quietness of the Greek Revival could never satisfy the enthusiasm of the struggling cosmopolitan society which was rapidly developing, and soon the frame houses broke out into the most astonishing panoply of bays and pinnacles and jigsaw piazzas, of turrets, wooden battlements, and incised carving, which make those buildings — whether the rows left by the Fire of 1906, or the great houses of the early magnates (like the Carson house at Eureka)—perhaps the most extravagant examples of lathe and jigsaw architecture the country ever produced, examples so forthright in their lavish vulgarity, so extraordinarily complete in their display, as almost to defy criticism.

As the state grew older and its culture more mature, as its cosmopolitan elements came more and more to be absorbed, this first exuberance died away, but left always something of freedom, something of experimentation. Even in the quite correct classic buildings which rose in San Francisco after the Fire, or in Los Angeles during the heyday of its boom, there is a kind of lavishness in conception and consistency and richness in detail which is characteristic. Yet, still more characteristic was the continuing search for other, new, and different forms. It is to be seen in the magnificent general plan for Leland Stanford University at Palo Alto, with its parades of long arcades and its polychromed chapel front. The commission for this, given to Richardson the year he died, was carried out by his successors, Shepley, Rutan & Coolidge; and the design has a logical unity and an æsthetic freshness found on almost no other university campus in the United States.

The same desire for freedom made of the San Francisco Exposition of 1915 much more than the mere pastiche of classic motifs which some of its photographs would indicate. It was a carnival of color, splashed onto a plan of daring ingenuity and simplicity, and distinguished by the gay originality of Louis Mullgardt's Court of the Ages, with its fantastic and inventive detail. In quite a different way, too, the same spirit was beginning to characterize some of the houses California architects were building for the influx of Easterners into the southern part of the state. The word "bungalow" becomes common, but the idea of spreading one's living out over a wide area, arranging the rooms in new and untried ways, was typical of the California genius; and, despite candy-twist columns and the horrible rash of bad Spanishisms with which vulgarity decked some of these buildings, they were eloquent of a new way of life, a new attempt to connect outdoors and indoors and, by the use of a patio, to allow some outdoor privacy even in crowded spaces. And all through this unfortunate era of the "Spanish" there were a growing number of California architects who remained heretical, who illustrated in



LELAND STANFORD QUADRANGLE (HAMLIN PHOTO)



ARCHITECTURE BUILDING, U. OF C. (ESTHER BORN)

COURT OF THE AGES (GABRIEL MOULIN PHOTO)

MAYBECK'S SCIENCE CHURCH IN BERKELEY

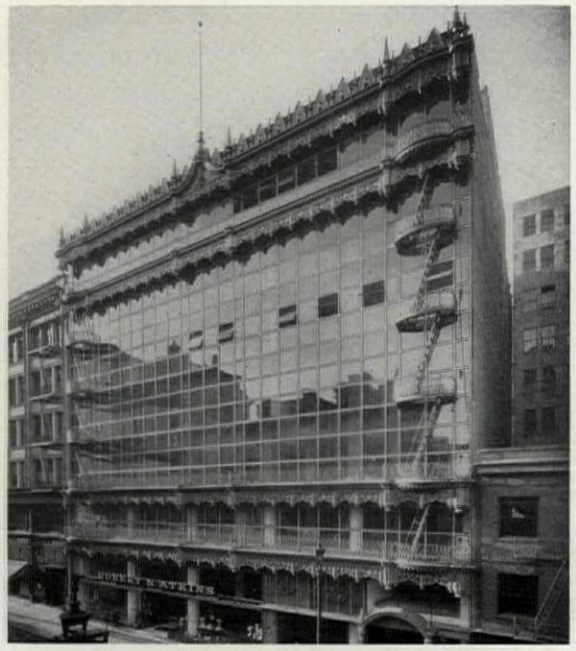
GREENE & GREENE HOUSE (W. A. MARTIN PHOTO)

GREENE & GREENE HOUSE (W. A. MARTIN PHOTO)

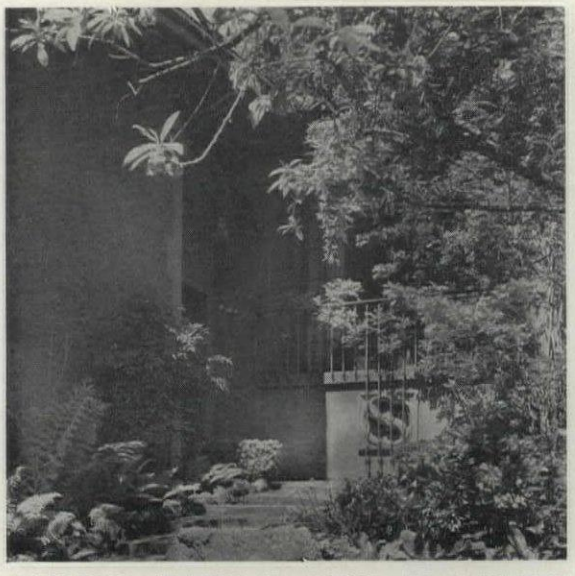
their details—as they did in their conceptions—the search for frank and beautiful ways of using the most typical of California materials, wood.

In the southern part of the state Greene & Greene, Willis Polk, and others were building, in the 1890's and the early 1900's, lovely spreading wooden buildings, unhistorical in detail, new in conception, using beams and posts and boards and shingles in the most natural and charming ways—as, for instance, in the bungalow by Greene & Greene, which is a not unworthy though so different neighbor to Wright's Millard house in Pasadena. In the San Francisco region, at the same time, Maybeck, still alive today and still productive, was building in Berkeley those beautiful, directly designed houses with broad eaves and wide windows, with open interiors, which are the direct ancestors of so many of the good houses of today; and like John Galen Howard's building of the architectural department of the University of California showing that it is brains and imagination, and not cost, which make for beauty and usefulness in buildings.

It is not strange, either, to find in San Francisco the world's first building with a purely glass-and-metal façade — the Hallidie Building, by Willis Polk, the broad and glittering panes of which, with their lacelike metal fringes and the interesting end fire



HALLIDIE BUILDING (GABRIEL MOULIN PHOTO)

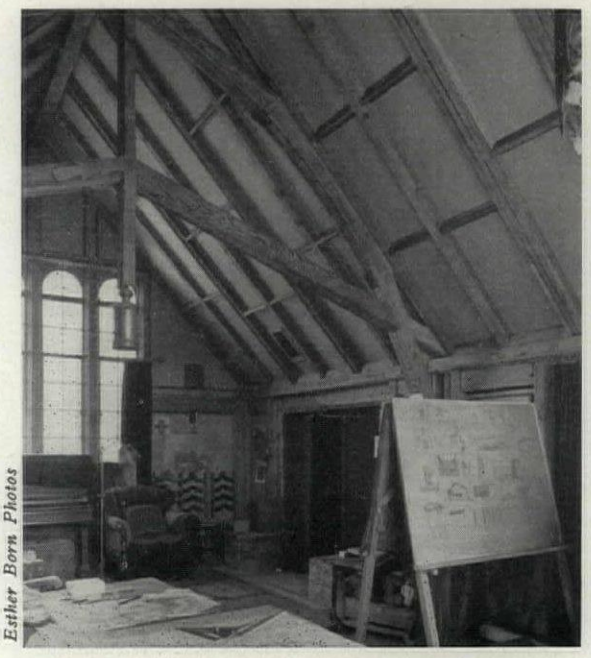


MAYBECK'S McMURRAY HOUSE, IN BERKELEY

INTERIOR OF PROFESSOR McMURRAY'S HOUSE

THE CHRISTIAN SCIENCE CHURCH, BERKELEY

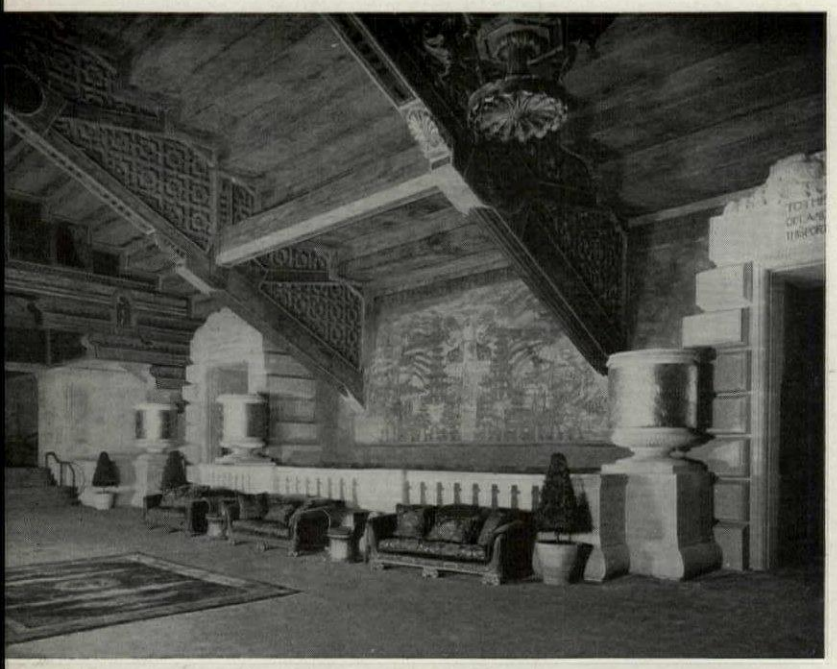
INTERIOR OF MAYBECK'S SCIENCE CHURCH

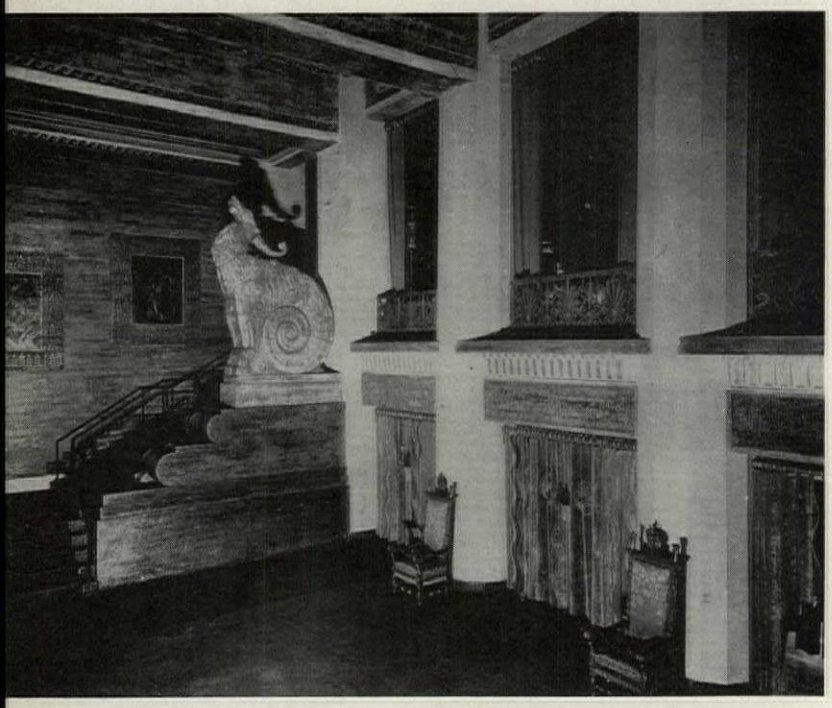


Esther Born Photos

STUDIO OF MAYBECK'S OWN HOME, BERKELEY

MAYBECK'S BUILDING FOR "MOBILIZED WOMEN"





MEZZANINE AND LOBBY, LOS ANGELES PARAMOUNT THEATRE, WILLIAM L. WOLLETT (KOPEC PHOTO)

escapes, still form one of downtown San Francisco's most engaging fronts. Nor is it strange to find in Goodhue's Public Library (see page 293) one of the early American efforts to make of reinforced concrete not only a structural servant but a material the logical use of which should determine alike general conception and detail.

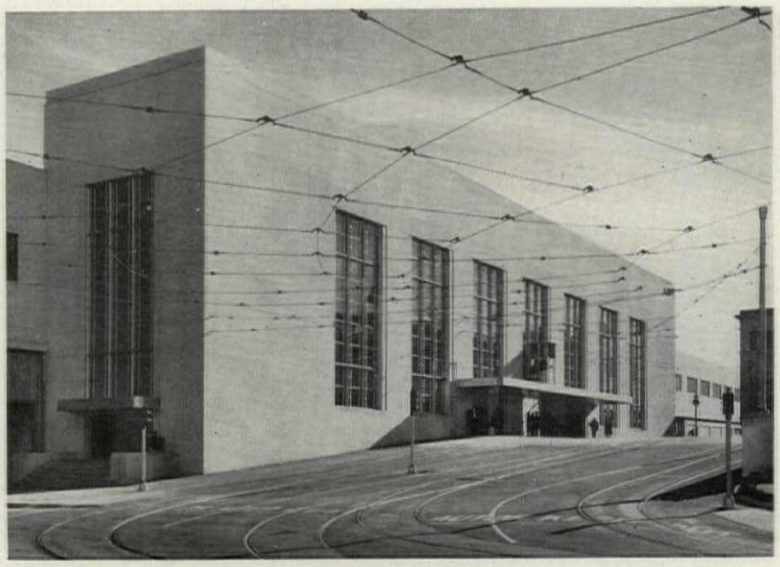
So many things conspired to make California today the most interesting regional development in American architecture. Country, tradition, background, way of life, all seem to lead to free and untrammeled ways of architectural thinking. There is in Californian life a kind of epicureanism which is essentially æsthetic. In such scenery and with such a cosmopolitan background, it would be difficult to see how it could be otherwise. The Californian is tolerant by nature. California is the home of strange cults galore; all sorts of psychological and religious aberrations flourish, but with them flourish also the creative arts as servants to pleasant living—and especially architecture.

Thus, if we seek for the reason for the daring and unconventionality of the best California house and school design, we must find it, I believe, primarily in the California temperament and way of life. Where the problem is to get a site without a view rather than one with a view, it is natural to find a blending of outdoors and in, the development of wide window areas, and the lavish use of glass almost a commonplace; where the climate is never really cold—and frequently, in the south, decidedly warm—it is natural to find houses which open up to the outdoors, which welcome the outdoors in, which make outdoor living and indoor living as nearly one thing as possible; and where, finally, there is so much space, so much plain square footage of land in comparison to the number of people, it is equally natural to find in both schools and houses broad and spreading plans.

Many problems in California are thus problems which relate themselves naturally to the kind of thinking that has made contemporary architecture a different thing from the architecture of the past. Even the problem of migratory labor has been seized upon as an opportunity for creative and modern design, and it was, I believe, most fortunate that the chief architectural office of the Farm Security Administration department dealing with this problem should have been set up in California. The results, the brilliant general planning, an ingenious adjustment of the cheapest materials to the demands alike of usefulness and of creative æsthetic composition, perhaps could not have been achieved under any other atmosphere than that of California.

Gabriel Moulin

FOUR-FIFTY SUTTER STREET — BY TIMOTHY L. PFLUEGER, A.I.A.

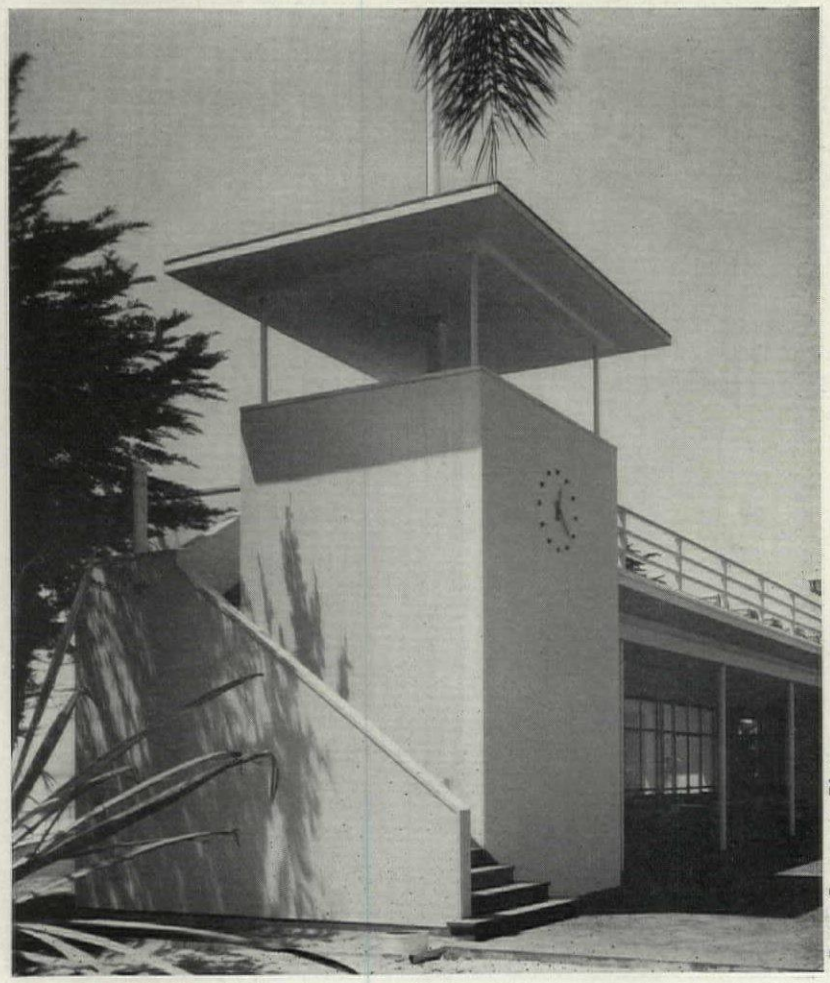


THOUSANDS OF COMMUTERS TO THE SAN FRANCISCO BUSINESS DISTRICT, FROM THE TOWNS OF THE EAST BAY AREA, ARE NOW TRANSPORTED TO MISSION STREET WITHIN WALKING DISTANCE OF THEIR OFFICES BY AN ELECTRIC RAILWAY WHICH HAS ITS TERMINUS IN THE REINFORCED CONCRETE BUILDING SHOWN AT THE TOP OF THE PAGE. THE TRAINS LOOP THROUGH THE STATION ON AN ELEVATED VIADUCT CONNECTING WITH THE SAN FRANCISCO-OAKLAND BRIDGE. THE BRIDGE ADMINISTRATION BUILDING AND TOLL GATES, BELOW, ALSO ARE OF REINFORCED CONCRETE. THE SYSTEM AND BUILDINGS WERE CONSTRUCTED BY THE STATE DEPARTMENT OF PUBLIC WORKS AND THE CONSULTING ARCHITECTS WERE TIMOTHY L. PFLUEGER, CHAIRMAN, ARTHUR BROWN, JR., AND JOHN J. DONOVAN. THE SYSTEM REPLACES THE OLD EAST BAY FERRIES AND THE HISTORIC WATERFRONT TERMINAL BUILDING

Gabriel Moulin Studios Photos

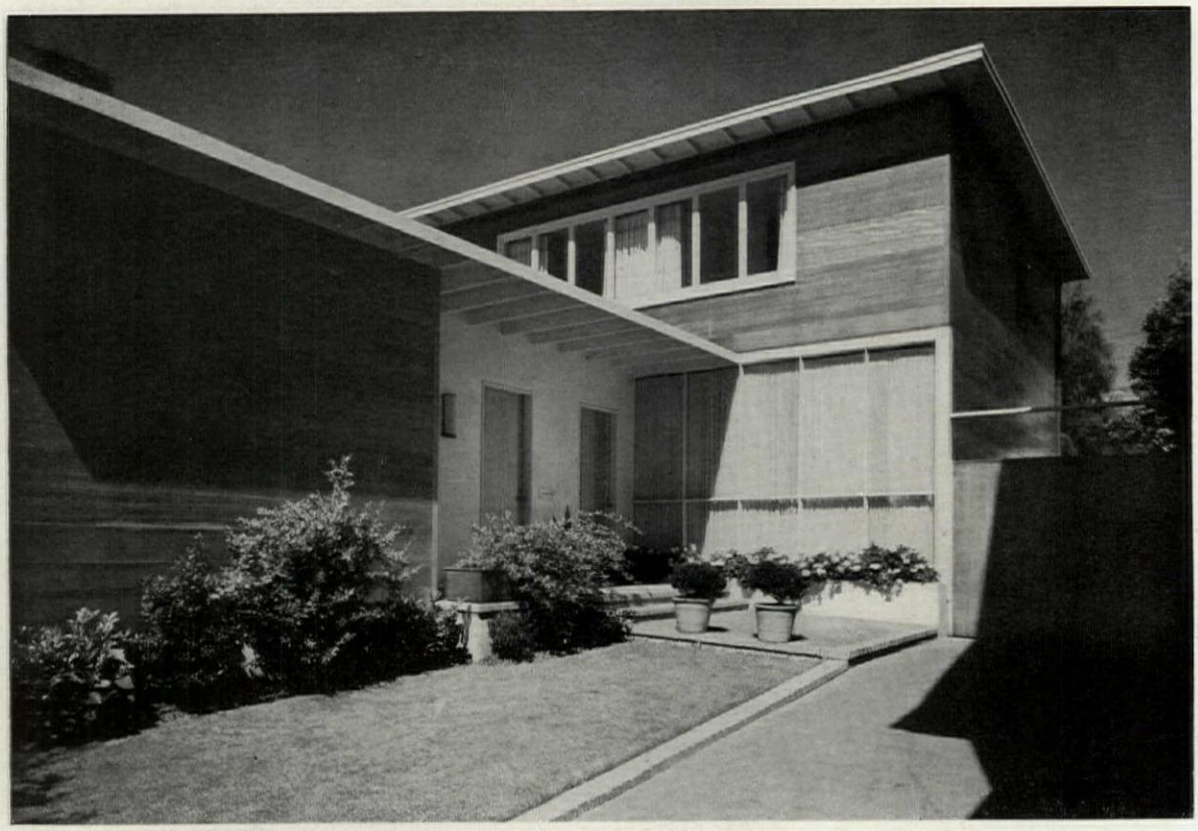
SAN FRANCISCO-OAKLAND BAY BRIDGE AND TERMINAL BUILDINGS

ALTHOUGH THIS BEACH CLUB IS QUITE EXTENSIVE, ENCLOSING A SWIMMING POOL, A STEAM-HEATED SAND (!) SUN BEACH, AND TWO PATIOS, ITS SCALE AND TREATMENT WERE KEPT INFORMAL. THE CONSTRUCTION IS REDWOOD, PAINTED A LIGHT COLOR, WITH INTERIORS FINISHED IN FIR AND BATHHOUSES IN WHITE PINE PLYWOOD. THE ACCOMMODATIONS PROVIDED FOR 500 CLUB MEMBERS INCLUDE CABANAS AND A SUN TERRACE AND BAR ADJACENT TO THE SWIMMING POOL. THE SIDE FACING THE POOL AND BEACH BEYOND IS ALMOST ENTIRELY WINDOWS AND LARGE SLIDING GLASS PANELS. CABANAS FACING THE POOL ARE ALL OPEN

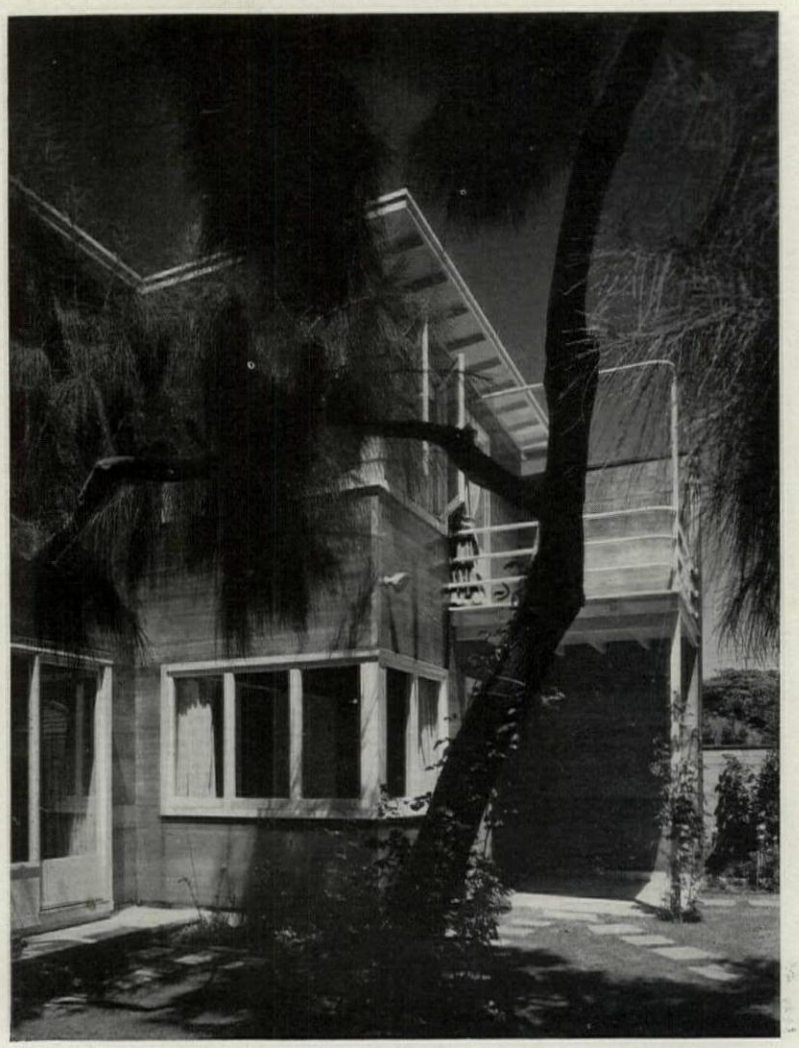


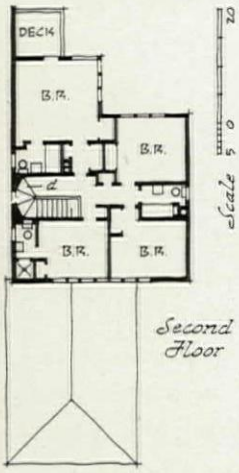
Roger Sturtevant Photos

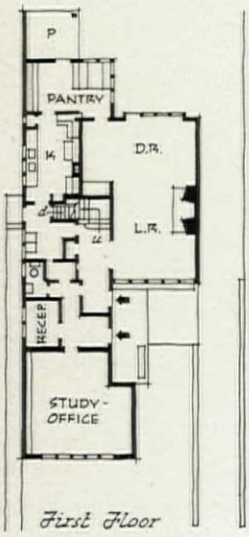
CORAL CASINO, SANTA BARBARA — BY GARDNER A. DAILEY, A.I.A.



Roger Sturtevant Photos



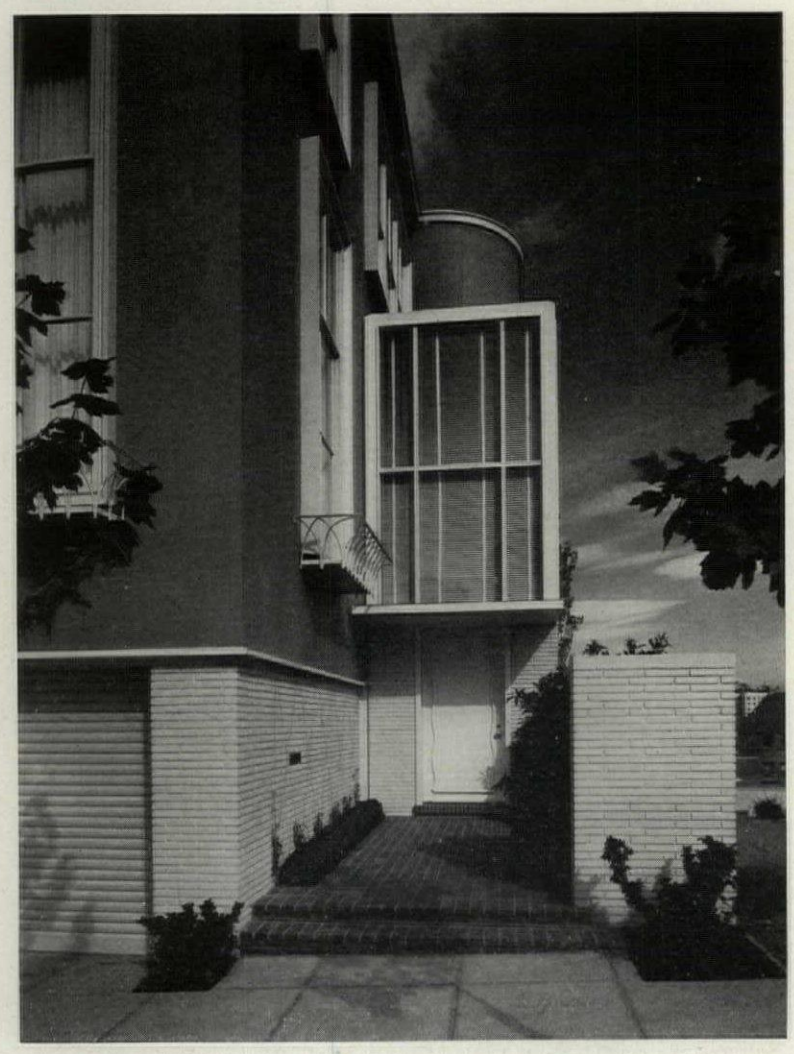




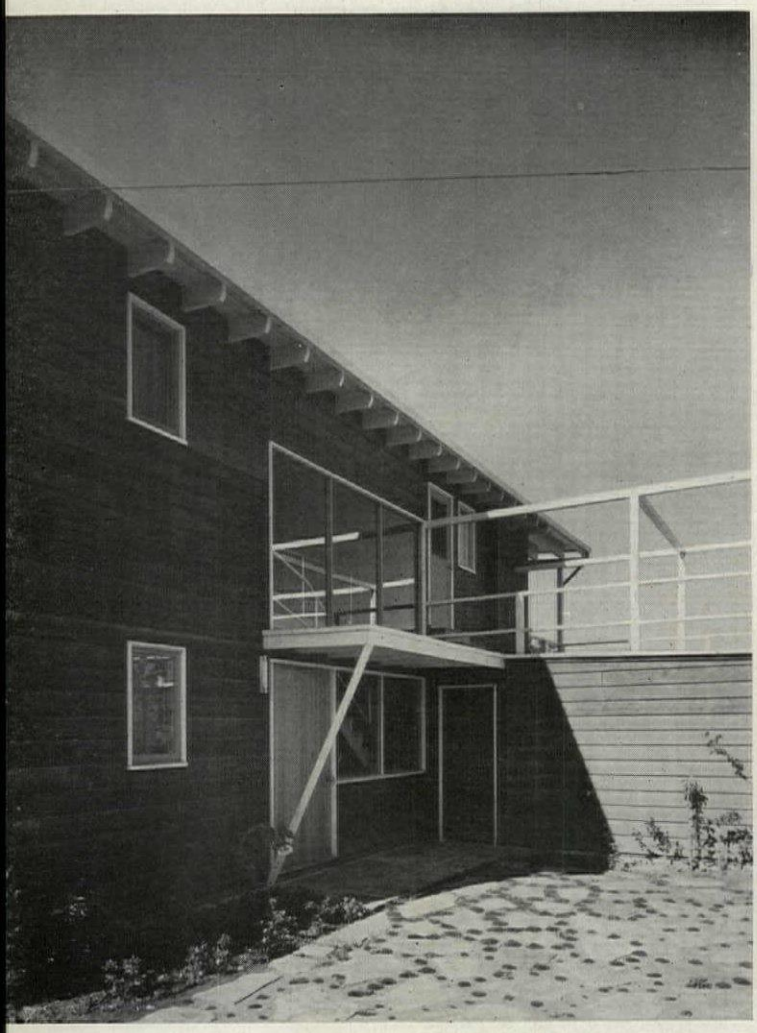
DOCTOR'S HOME AND OFFICE — BY GARDNER A. DAILEY, A.I.A.

Roger Sturtevant Photos

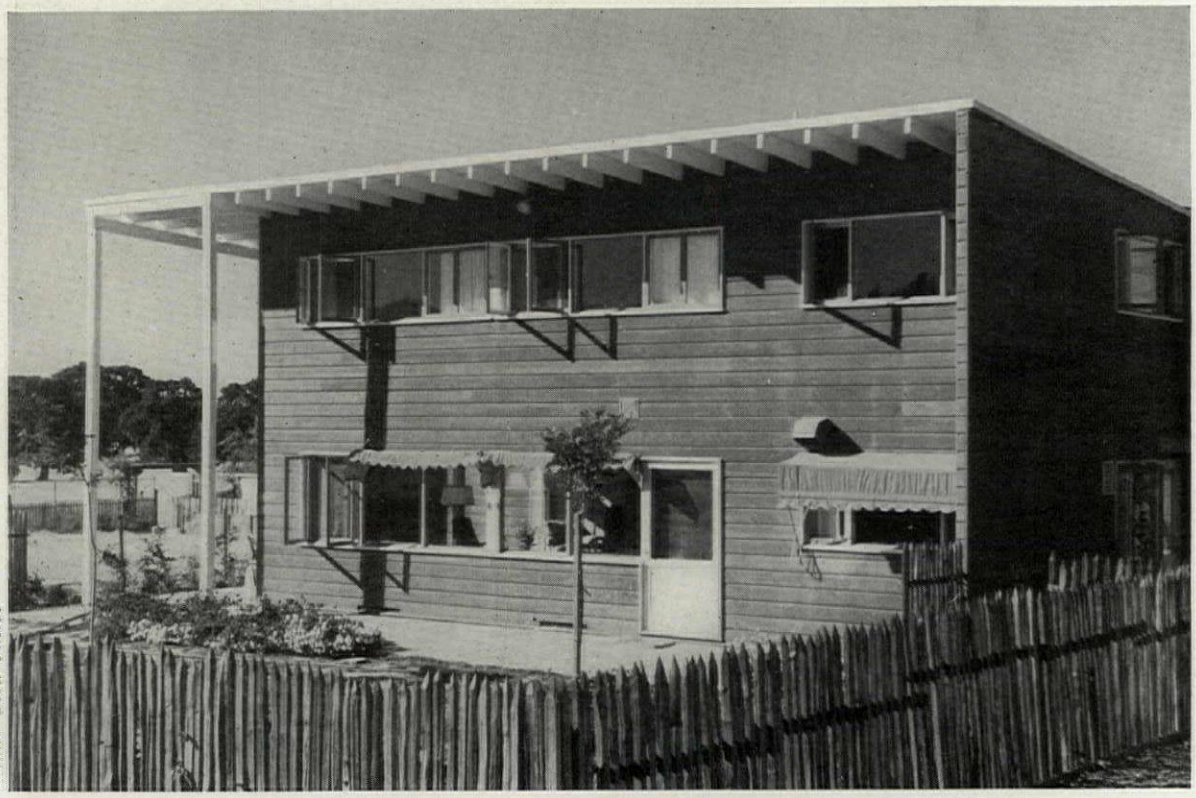
TWO HOUSES DESIGNED BY GARDNER A. DAILEY FOR THE NARROW LOTS CHARACTERISTIC OF SAN FRANCISCO ARE SHOWN HERE AND ACROSS-PAGE. THE VIEWS OF THE REDWOOD-FACED FRAME HOUSE FOR DR. BERNHARD BERLINER, ACROSS-PAGE, SHOW THE SEPARATE ENTRANCES (TOP) FOR THE HOME AND OFFICE AREAS, AND THE ENCLOSED YARD AT THE REAR (BELOW). PICTURES ON THIS PAGE OF THE MORE FORMAL SAMPSON HOUSE SHOW THE SUPERB VIEW OF SAN FRANCISCO BAY FROM THE LIVING ROOM BALCONY ON THE TOP FLOOR AT THE REAR, HIGH ABOVE THE CITY AS THE GRADE DROPS SHARPLY FROM THE STREET LINE. THE VIEW BELOW SHOWS THE ENTRANCE WALK LEADING TO THE GRACEFUL DOOR, SHELTERED BY THE OVERHANGING STAIR HALL WINDOW. GARAGE AT FRONT



RESIDENCE ON A HILLSIDE — BY GARDNER A. DAILEY, A.I.A.



SUNLIGHT STREAMS THROUGH THE HAROLD SMITH HOUSE AT MENLO PARK. INTERIOR IS OF PLYWOOD



Esther Born Photos

TWO REDWOOD HOUSES — BY JOHN EKIN DINWIDDIE, ARCHITECT

THE TAYLOR HOUSE, ON AN OAK-SHADED SITE IN MARIN COUNTY, WAS KEPT AS OPEN AS POSSIBLE

Roger Sturtevant Photos

WITH ALBERT HENRY HILL AND PHILLIP E. JOSEPH, ASSOCIATES

THIS RESIDENCE SET HIGH ON A SLOPING PLOT PRESENTS A DEEP, INVITING ENTRANCE PORCH BUT THE LIVING ROOMS ARE RANGED AROUND A SUNNY, SHELTERED PATIO BEHIND THE LOW LIVING ROOM WING, WHICH APPEARS AT THE RIGHT, ABOVE, AND AT THE LEFT IN THE VIEW BELOW, WITHIN THE PATIO

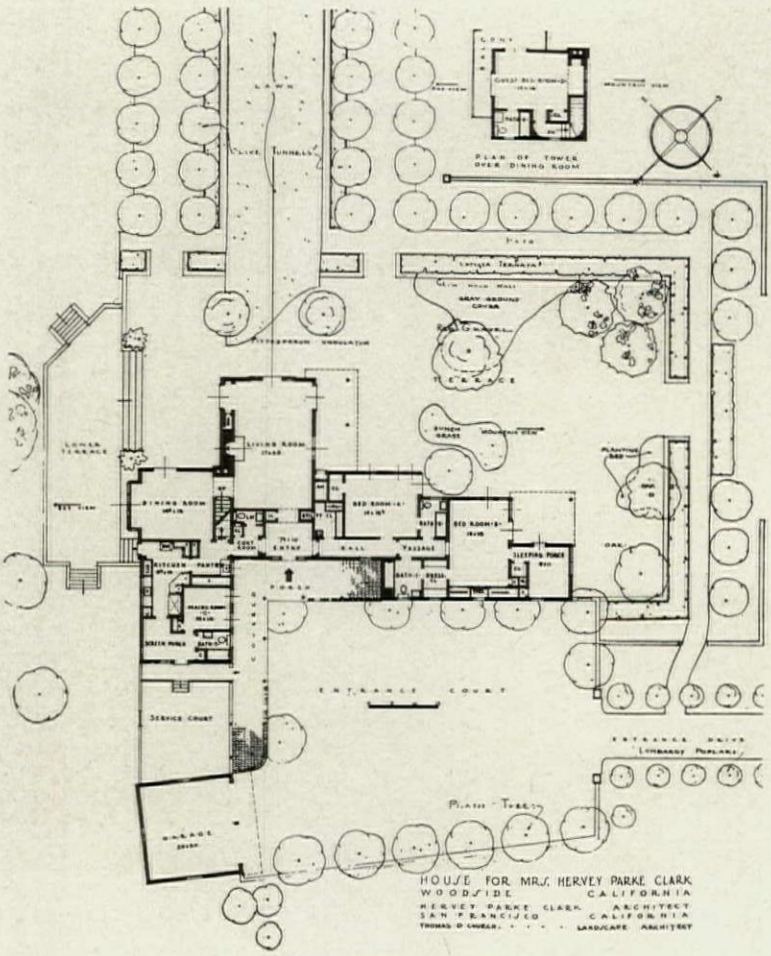
Roger Sturtevant Photos

HOUSE IN OAKLAND — BY CLARENCE W. W. MAYHEW, ARCHITECT

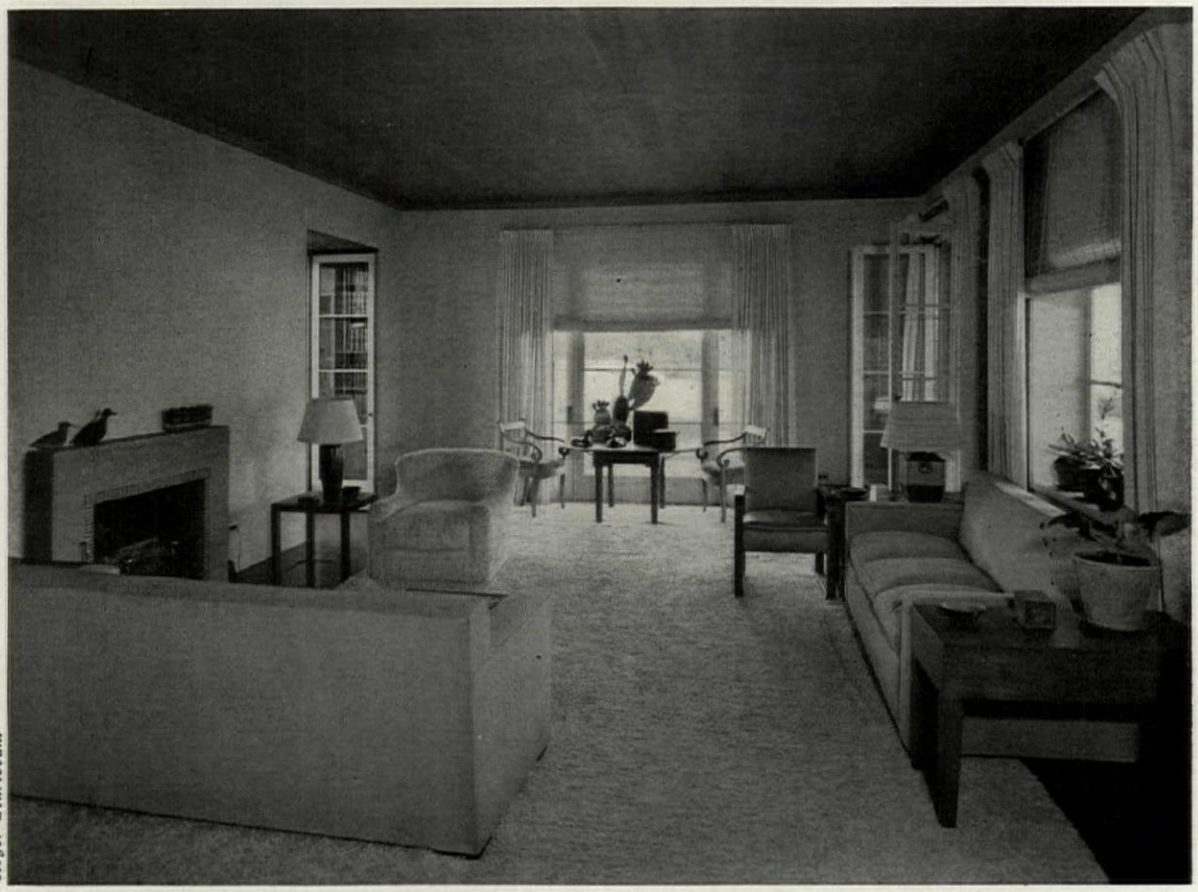
THE SITE OF CLARK'S HOME AT WOODSIDE HAD TWO NATURAL ADVANTAGES GIVEN CAREFUL CONSIDERATION IN THE PLANNING—FINE VIEWS IN TWO DIRECTIONS AND A LARGE, FAIRLY LEVEL AREA ADJACENT TO THE SITE OF THE HOUSE TO BE DEVELOPED FOR A GARDEN FOR OUTDOOR LIVING (SEE PAGE 357)

Roger Sturtevant Photos

ARCHITECT'S COUNTRY HOME—BY HERVEY PARKE CLARK, A.I.A.

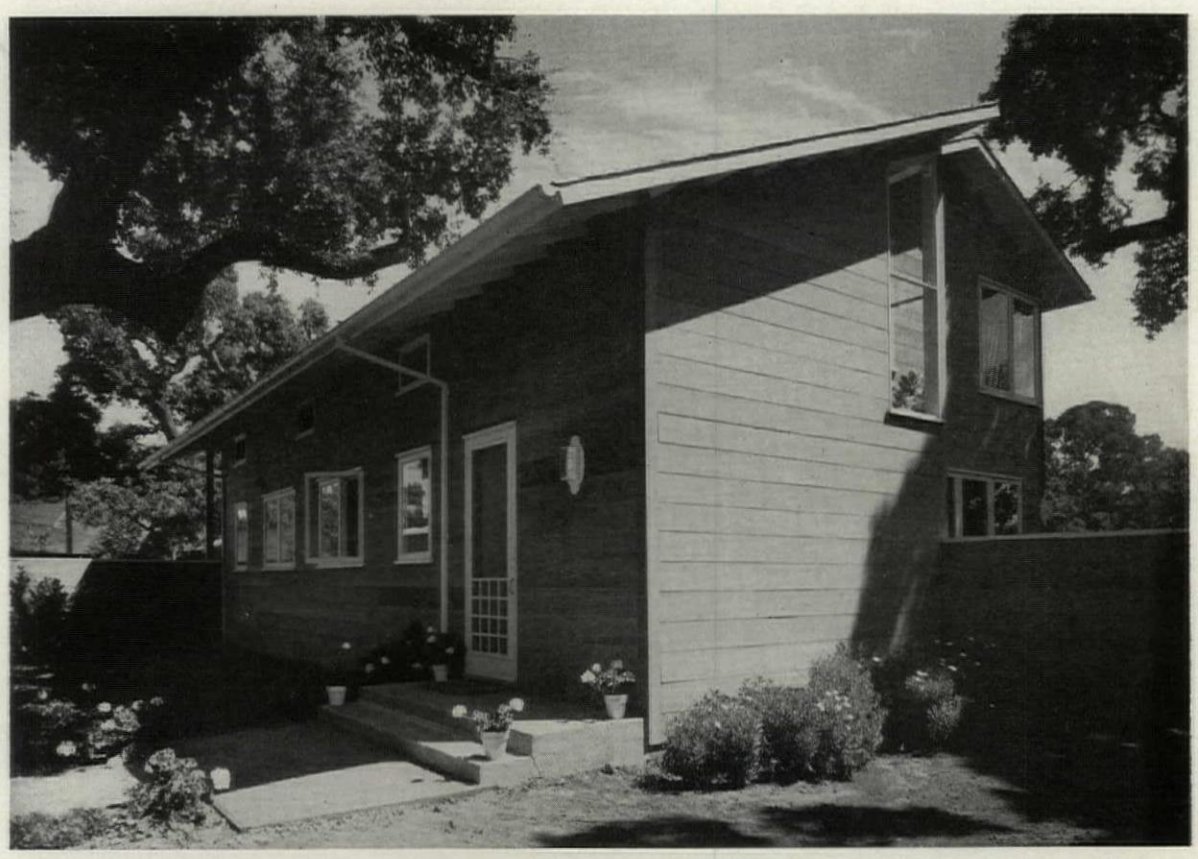


GARDEN PLANTING, SO IMPORTANT IN THE RESTFUL ATMOSPHERE OF THE CLARK HOME, IS IN SUBTLE SHADES OF GRAY BLENDED UNDER MRS. CLARK'S DIRECTION. SHE ALSO WAS RESPONSIBLE FOR THE COLOR SCHEMES OF THE INTERIOR. THE LIVING ROOM (BELOW) HAS GRAY-BLUE WALLS, REDWOOD CEILINGS AND DOORS OF A DRIFTWOOD COLOR, WHITE STRING CURTAINS AND RUG. THE COLOR ACCENTS ARE WINE AND DARK GREEN. OTHER ROOMS ARE FURNISHED IN THE SAME RESTFUL COLOR KEY AND A GOOD DEAL OF THE FURNITURE WAS DESIGNED BY THE CLARKS. SEVERAL OF THE SUCCESSFUL PIECES OF FURNITURE ARE BY JAMES KEMBLE MILLS AND TO THOMAS D. CHURCH, LANDSCAPE ARCHITECT, GOES CREDIT FOR THE DELIGHTFUL GARDENS. (SEE ALSO PAGE 357)

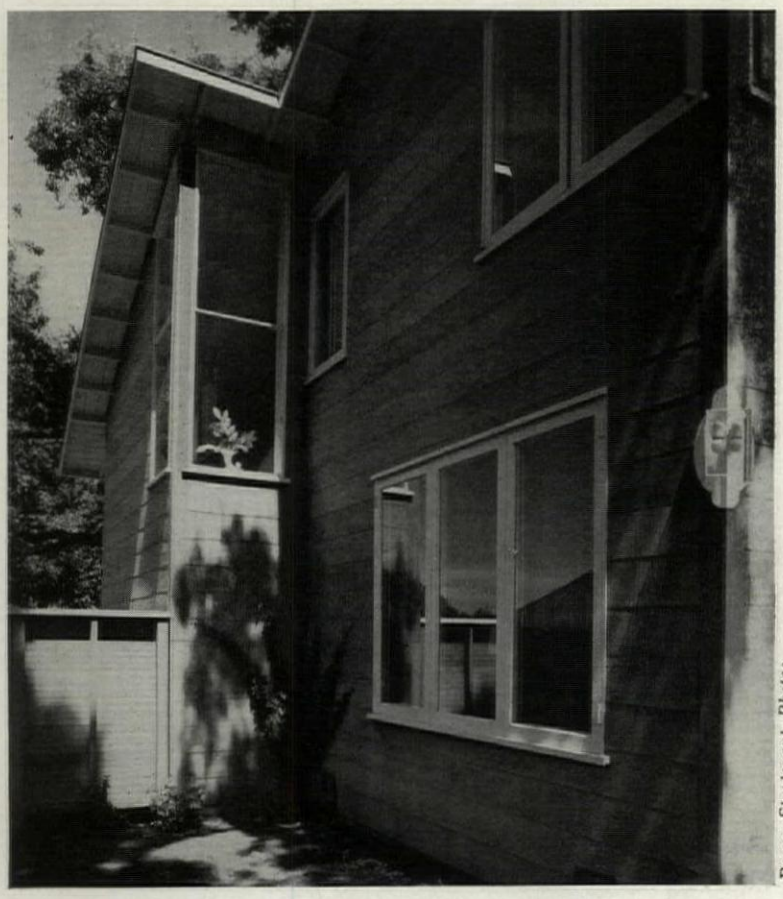


Roger Sturtevant

ARCHITECT'S COUNTRY HOME — BY HERVEY PARKE CLARK, A.I.A.

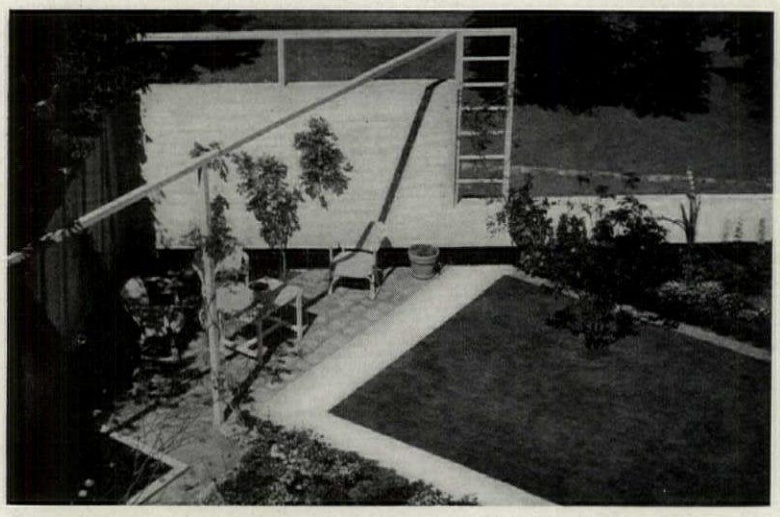


THE STEPHENSON HOUSE, PICTURED HERE, REPRESENTS THE SIMPLICITY AND FRESHNESS CHARACTERISTIC OF WURSTER'S RESIDENTIAL EXAMPLES. BUT IT CANNOT BE SAID THAT ANY OF HIS HOUSES IS "TYPICAL" BECAUSE OF THE WIDE DIVERGENCE IN SUBJECT AND TREATMENT ENCOUNTERED DURING THE MOST CASUAL INSPECTION OF HIS WORK. THE EXTERIOR OF THIS HOUSE SO CLEARLY REFLECTS THE INTERIOR ARRANGEMENT THAT IT IS HARDLY NECESSARY TO POINT OUT THAT THE DOOR GIVES ACCESS TO A STAIR HALL LIGHTED BY A SIMPLE BUT HIGHLY EFFECTIVE CORNER WINDOW (SEE DETAIL PHOTO AT THE RIGHT) AND THAT SERVICE PORTIONS OF THE HOUSE ARE LOCATED ON THE ENTRANCE SIDE, WITH THE GARDEN SIDE OF THE HOUSE RESERVED FOR THE LIVING AREA ON BOTH FLOORS. A TERRACE ACROSS THE BACK OF THE HOUSE MAKES AN EASY TRANSITION FROM THE INTERIOR TO THE ENCLOSED GARDEN. IN HIS DESIGN, WURSTER "DOES THE THING THAT FITS THE CIRCUMSTANCE" AND THE RESULT IS AN ARCHITECTURAL CONTRIBUTION OF EXCEPTIONAL MERIT



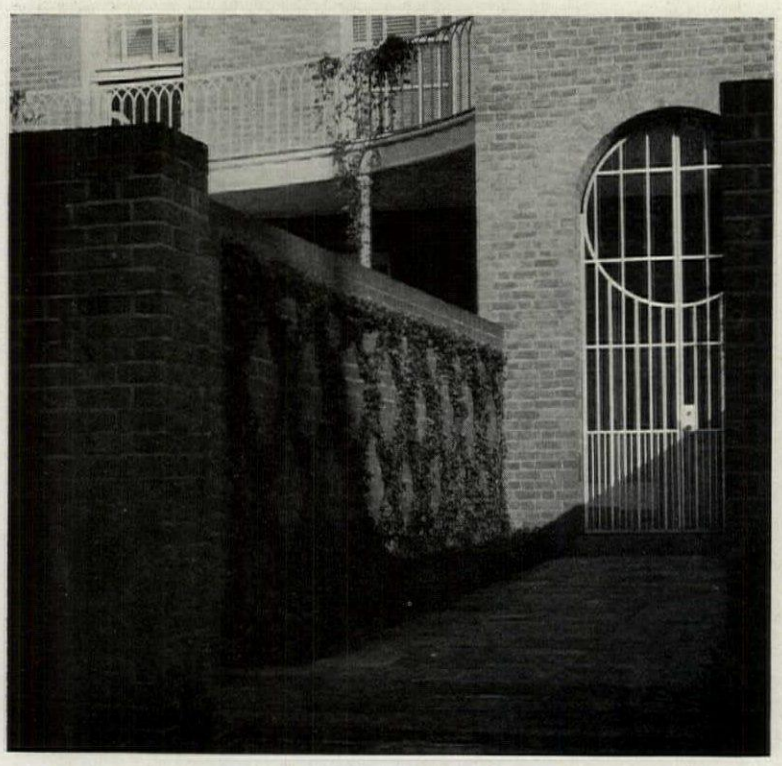
Roger Sturtevant Photos

SMALL FRAME HOUSE — BY WILLIAM WILSON WURSTER, A.I.A.



LAWN, TERRACE AND BRICK WALK SEPARATED BY CONCRETE BORDER

GARDEN STAIR (ABOVE) AND WALLED ENTRANCE TO A TOWN HOUSE

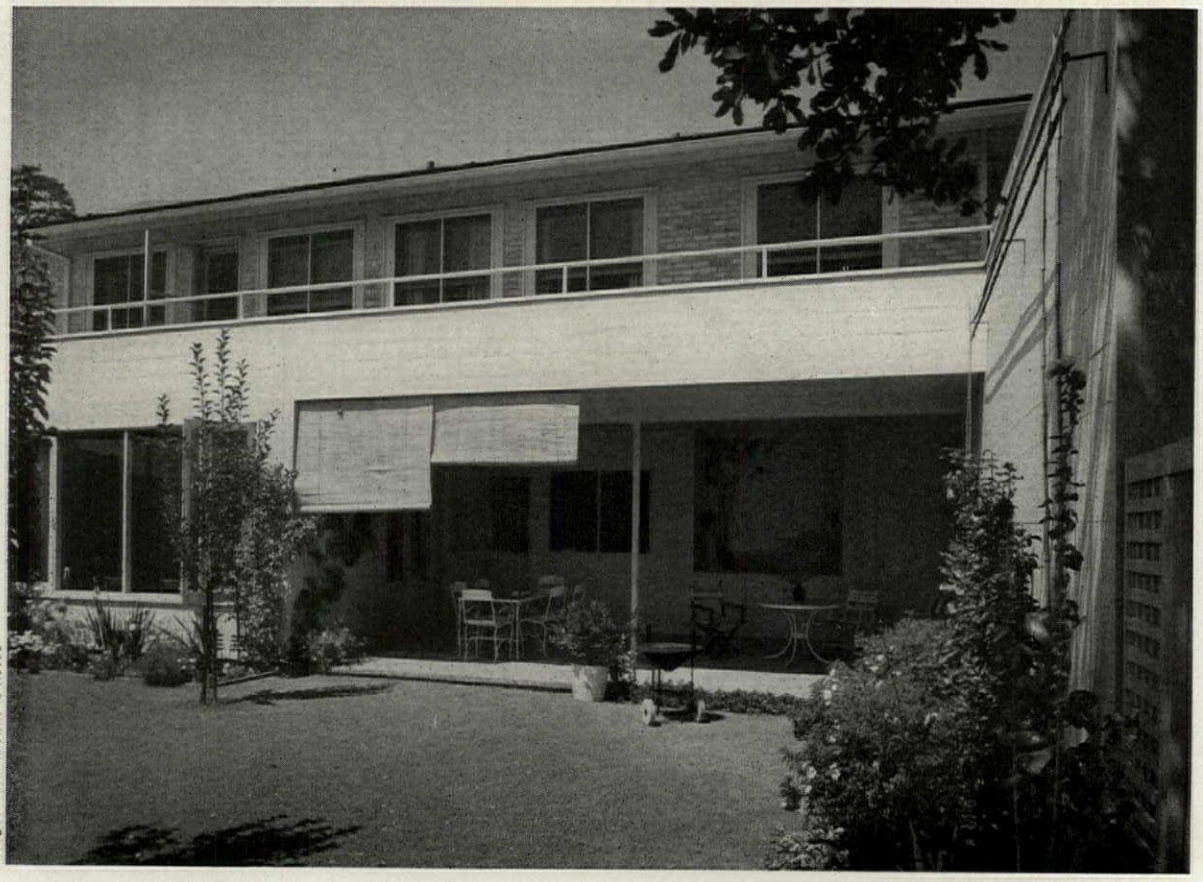


GARDEN DETAILS—BY THOMAS D. CHURCH, LANDSCAPE ARCHITECT

THE OUTDOOR DINING TERRACE (ABOVE) IS REPRESENTATIVE OF CHURCH'S DEFT HANDLING OF PLANT MATERIALS IN COMBINATION WITH ARCHITECTURAL ELEMENTS. IT IS A PART OF THE COUNTRY HOME OF HERVEY PARKE CLARK (SEE PLAN ON PAGE 354). THE GARDEN WALK (BELOW) IS OF REDWOOD BLOCKS SET IN EARTH. SECTIONS OF REDWOOD LOGS ARE FREQUENTLY USED IN THIS MANNER IN CALIFORNIA

GARDEN DETAILS—BY THOMAS D. CHURCH, LANDSCAPE ARCHITECT

A SPACIOUS COUNTRY HOME DESIGNED TO MEET THE NEEDS OF A FAMILY INTERESTED IN A VARIETY OF PURSUITS IS PICTURED HERE AND ACROSS-PAGE. WURSTER INCLUDED IN THE DONALD HOUSE A LARGE LIVING ROOM FINISHED IN REDWOOD AND A DEEP LOGGIA ON THE DOWNHILL SIDE OF THE HOUSE (BELOW) THAT IS MUCH ENJOYED. THE ONE-STORY ENTRANCE SIDE (ABOVE) IS HIGHER ON THE SITE



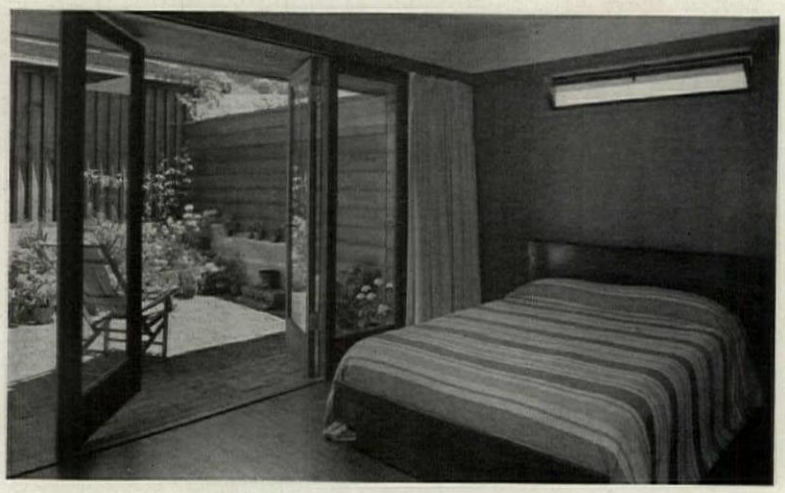
Roger Sturtevant Photos

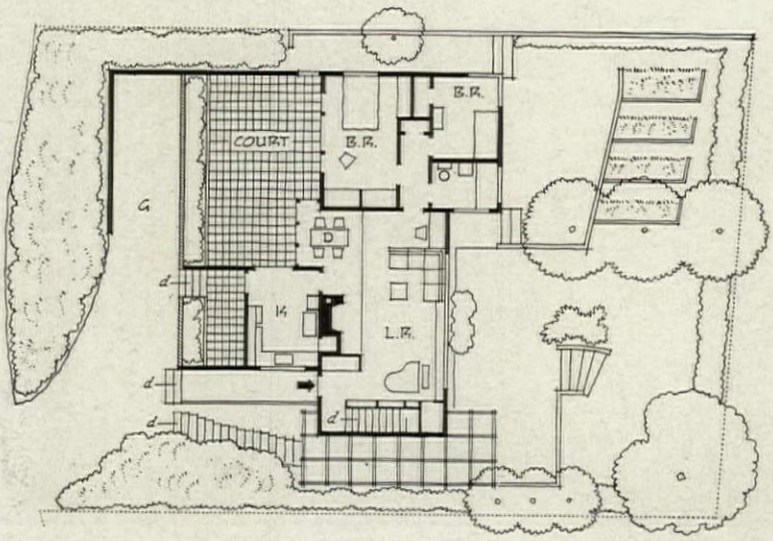
HOUSE IN THE COUNTRY—BY WILLIAM WILSON WURSTER, A.I.A.

Roger Sturtevant

HOUSE IN THE COUNTRY—BY WILLIAM WILSON WURSTER, A.I.A.

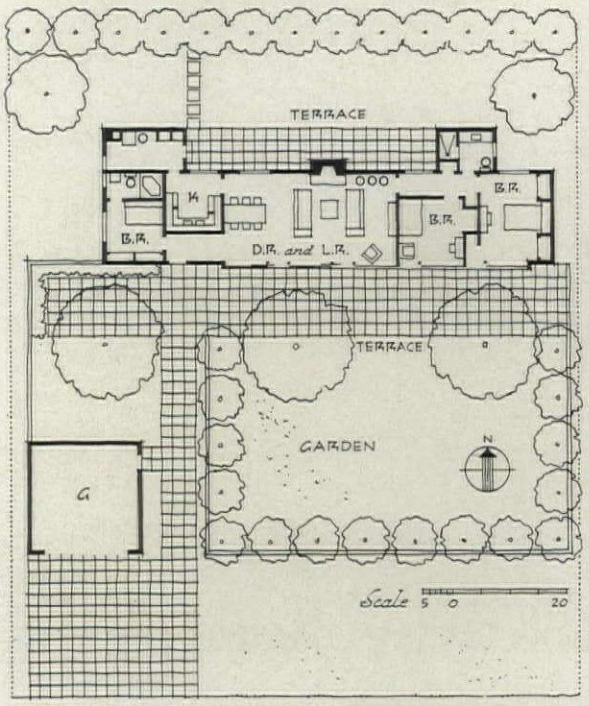
Roger Sturtevant Photos



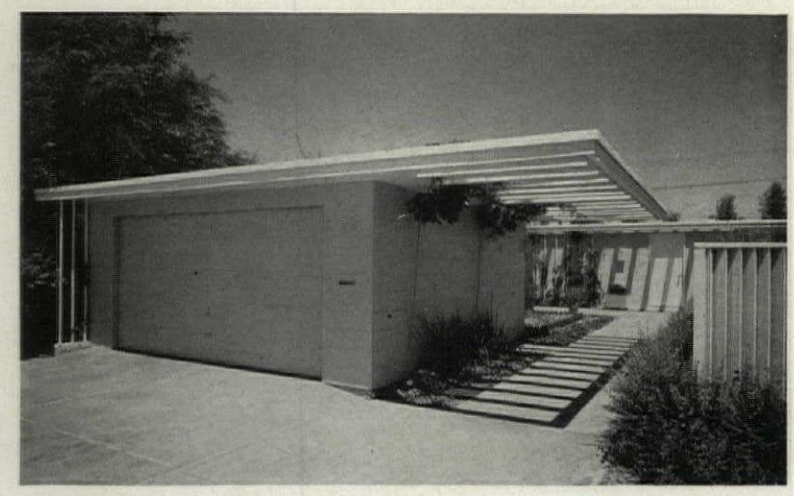


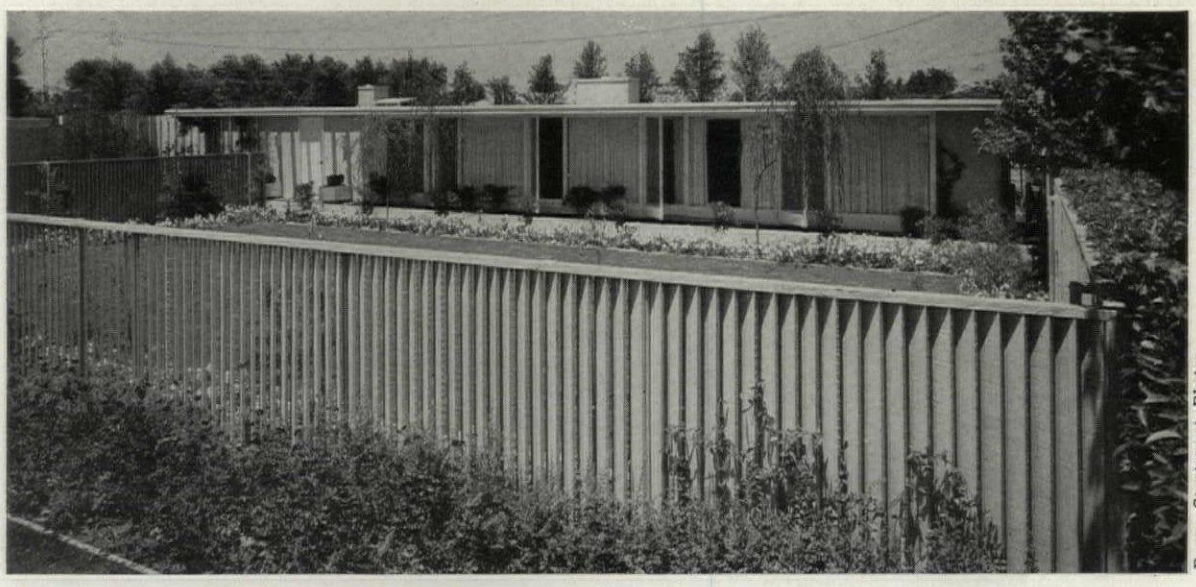
DESIGNED FOR A YOUNG COUPLE, DR. AND MRS. H. A. McPHERSON, THIS HOUSE ON A HILLSIDE IN BERKELEY COMMANDS A FINE VIEW OF GOLDEN GATE AND MT. TAMALPAIS. PRINCIPAL ROOMS OF THIS SMALL HOUSE OPEN DIRECTLY INTO A SHELTERED COURT FOR OUTDOOR LIVING. EXTERIOR SIDING IS OF BEVELLED REDWOOD TREATED WITH OIL AND THE STEEL SASH IS PAINTED BLUE GREEN. THE ROOF IS OF UNTREATED CEDAR SHINGLES. THE INTERIOR WALLS ARE OF REDWOOD, CEILINGS PLASTER

A HILLSIDE HOUSE — DESIGNED BY FRANCIS JOSEPH McCARTHY



PRIVACY FOR BOTH HOUSE AND GARDEN WAS DEMANDED BY THE FAMILY OF THREE OCCUPYING THIS HOUSE. THE ARCHITECT'S SOLUTION WAS TO PUT THE HOUSE AT THE REAR OF THE LOT, ENCLOSE THE GARDEN WITH A HIGH FENCE, AND USE THE GARAGE AS AN ADDITIONAL SHIELD. THE HOUSE IS ONE ROOM DEEP, WITH THE SOUTHERN SIDE SHELTERED

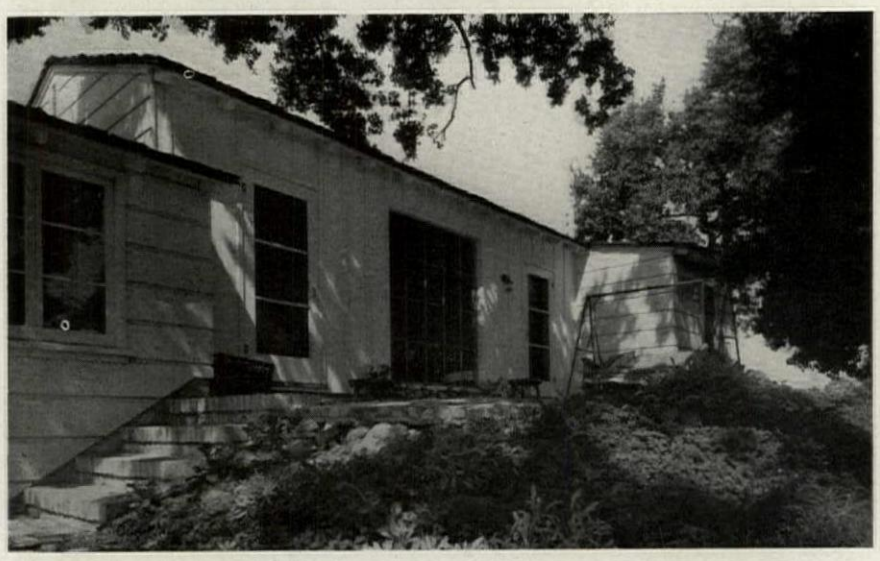




Roger Sturtevant Photos

A SMALL HOUSE IN MODESTO—BY JOHN C. FUNK, ARCHITECT

Esther Born Photos

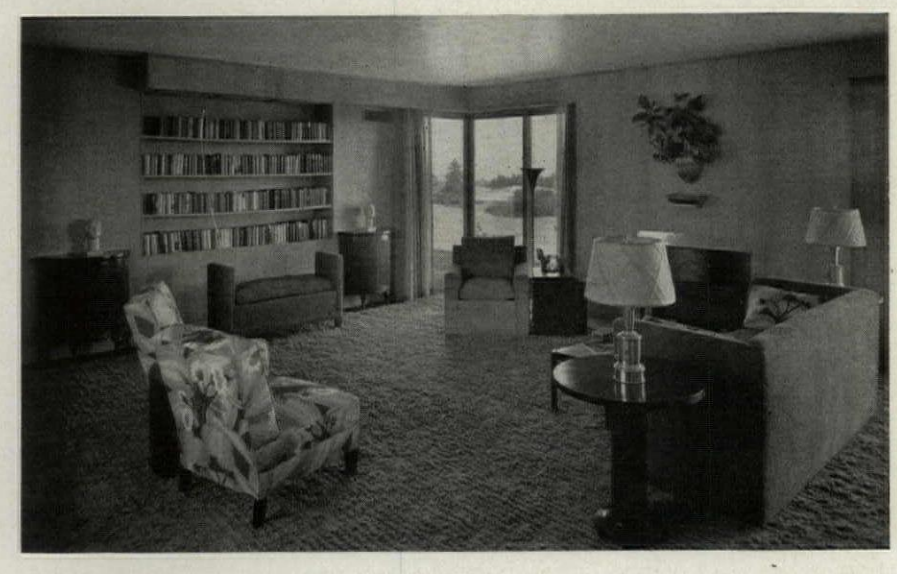


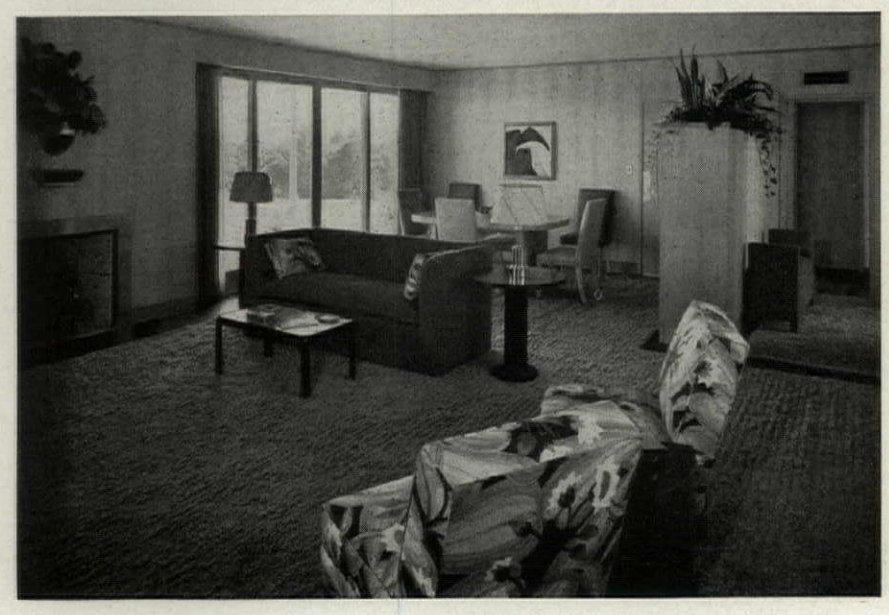
A HILLSIDE SITE WAS CHOSEN FOR THIS PLEASING SMALL HOME IN CONTRA COSTRA COUNTY, ACROSS THE BAY FROM SAN FRANCISCO. FINE VIEWS OF THE HILLS AND HAPPY VALLEY ARE ENJOYED FROM BOTH THE RECESSED ENTRANCE PORCH (ABOVE) AND FROM THE TERRACE OUTSIDE THE LIVING ROOM (SHOWN AT LEFT). THIS IS AN EXAMPLE OF THE RESIDENTIAL WORK OF AMBROSE — AND ALSO IS TYPICAL OF MANY OF THE UNPRETENTIOUS HOMES OCCUPYING SECLUDED LOCATIONS ON THE CALIFORNIA HILLS. THE RECESSED ENTRANCE PORCH HAS A FIREPLACE AND IS USABLE ALL YEAR FOR OUTDOOR LIVING

COUNTRY COTTAGE—BY WILLIAM CLEMENT AMBROSE, ARCHITECT

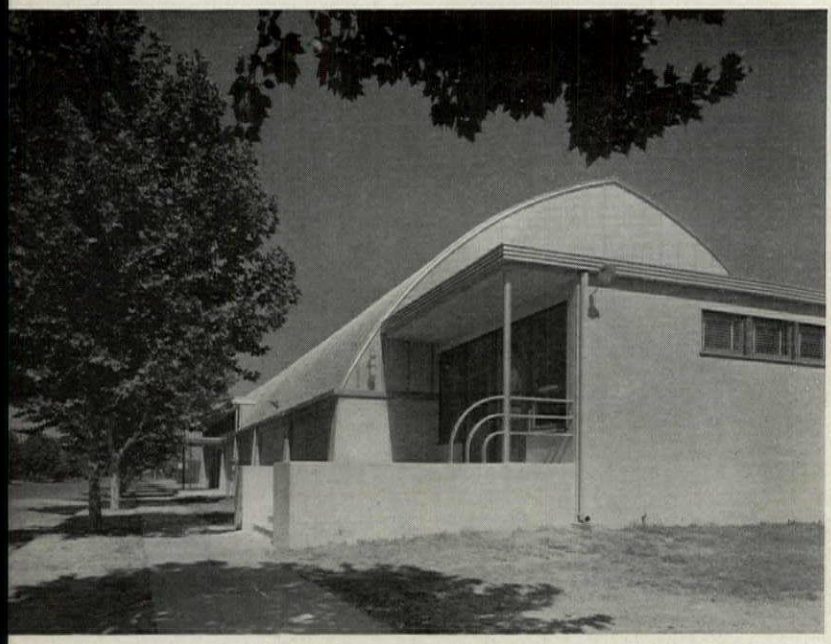
Roger Sturtevant Photos

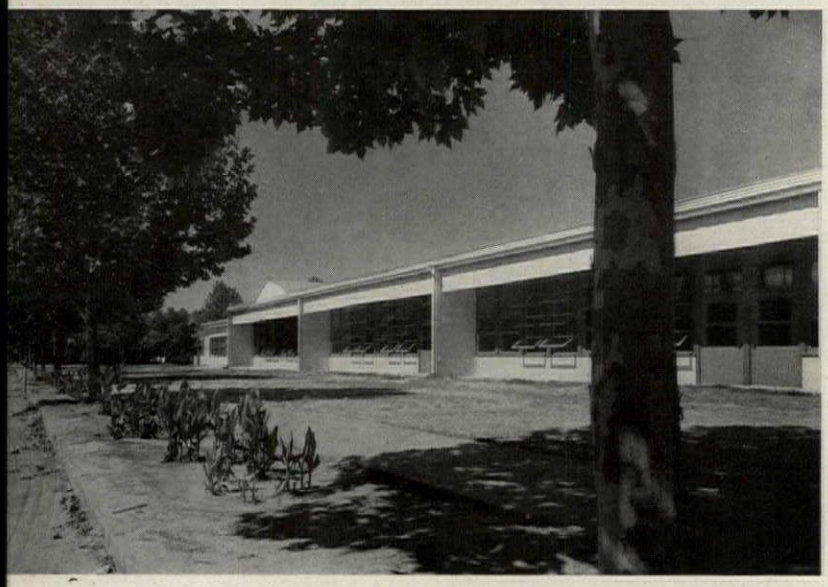
ONE OF THE MOST SUCCESSFUL OF THE EXPOSITION MODEL HOMES BUILT IN THE SAN FRANCISCO BAY AREA AT THE TIME OF THE GOLDEN GATE FAIR WAS THIS LIVABLE HOUSE AT PASATIEMPO, BY TANTAU. THE PHOTOGRAPHS SHOW HOW OPEN IN PLAN THE HOME IS—LIVING AND DINING AREAS BEING THROWN TOGETHER AND SHIELDED FROM THE ENTRANCE ONLY BY CABINET WORK EXTENDING A LITTLE ABOVE EYE LEVEL. THE PAVED PORCH IS ONE OF THE MOST DELIGHTFUL FEATURES AS THIS MAKES POSSIBLE THE USE OF FULL LENGTH SLIDING DOORS IN THE LIVING ROOM WHICH CAN BE LEFT WIDE OPEN FOR THE WARMER DAYS





EXPOSITION MODEL HOUSE — BY CLARENCE A. TANTAU, A.I.A.

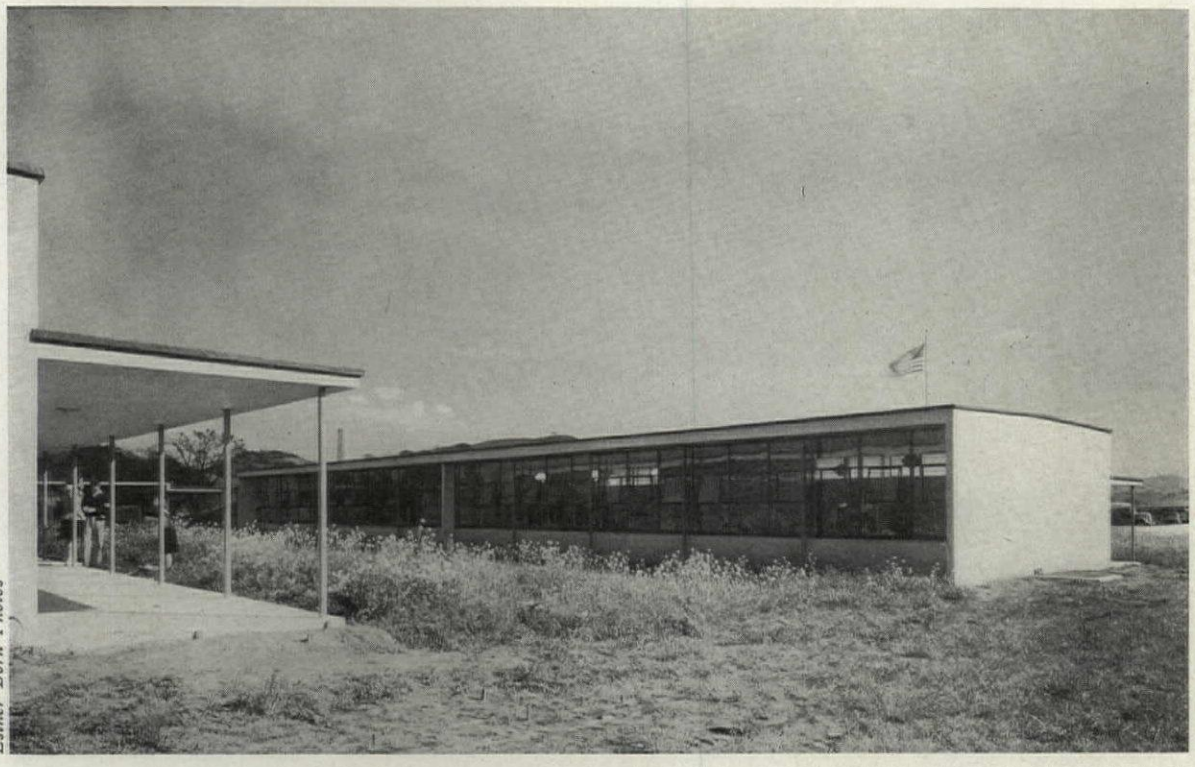




Esther Born Photos

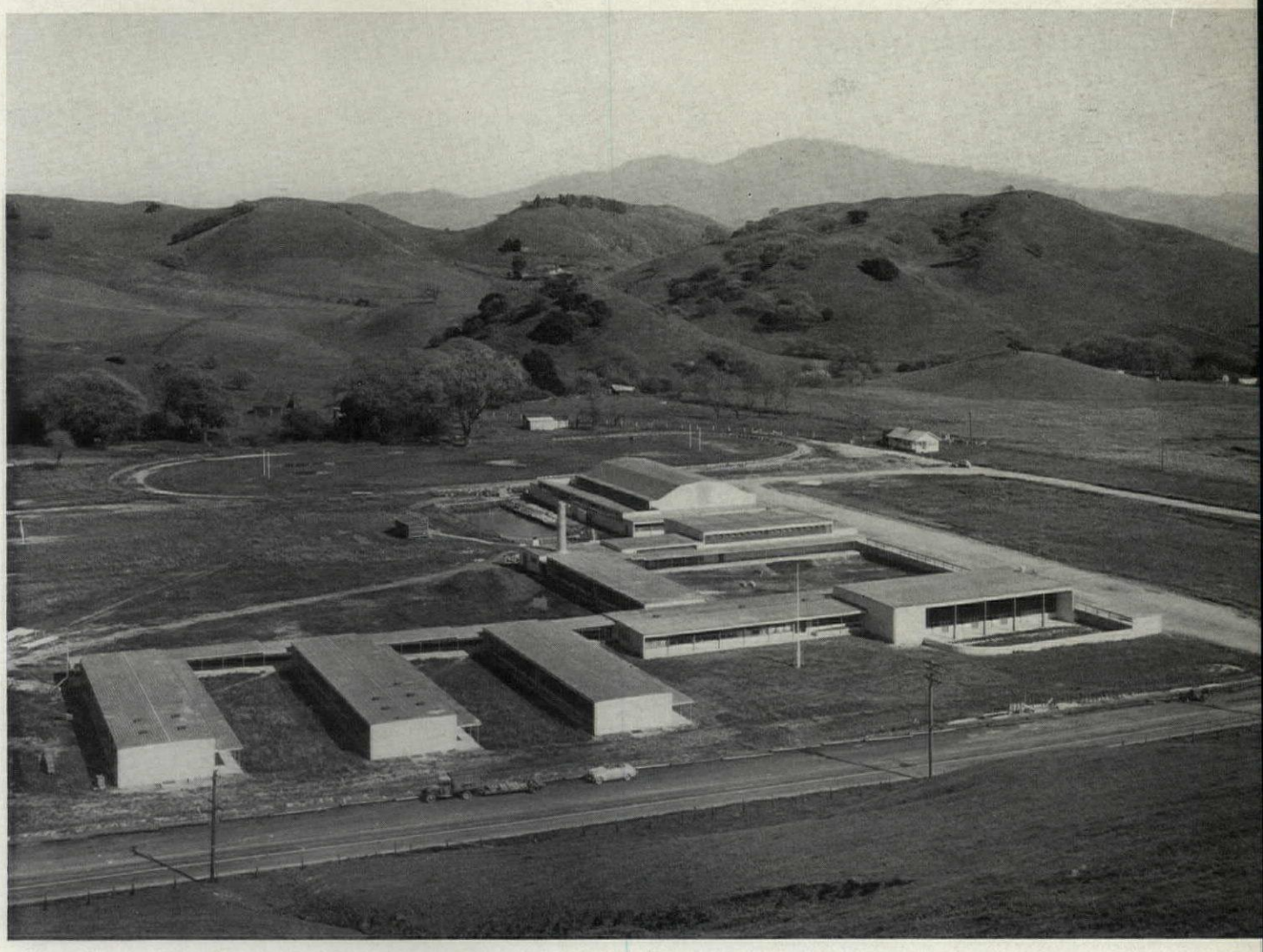
SCHOOL BUILDINGS IN CALIFORNIA ARE OFTEN MODELS OF THE WELL-INTEGRATED EDUCATIONAL PLANT WHERE COLLABORATION BETWEEN THE ARCHITECT AND THE TEACHING STAFF HAS RESULTED IN AN EFFECTIVE AND ECONOMICAL SOLUTION. AMONG THE BEST OF THESE ARE THE SCHOOLS DESIGNED BY CHARLES H. FRANKLIN AND ERNEST J. KUMP, JR., ARCHITECTS, OF FRESNO. THE PHOTOGRAPHS AT THE LEFT INDICATE THEIR DIRECT HANDLING OF THE AUDITORIUM (TOP) AND THE CLASSROOM UNITS OF THE ELEMENTARY SCHOOL AT FOWLER. ACROSS-PAGE ARE TWO VIEWS OF THE RECENTLY-COMPLETED ACALANES UNION HIGH SCHOOL IN CONTRA COSTRA COUNTY, ACROSS THE BAY FROM SAN FRANCISCO. THE GENERAL VIEW WELL ILLUSTRATES THE ARCHITECTS' SOLUTION OF THE HIGH SCHOOL ON AN AMPLE SITE, SERVING A NUMBER OF RURAL COMMUNITIES. STRUCTURAL STEEL COLUMNS WERE EMPLOYED IN THE AUDITORIUM UNIT (LOWER RIGHT) TO MAKE IT AS EARTHQUAKE-PROOF AS THE OTHER UNITS

FOWLER ELEMENTARY SCHOOL—BY FRANKLIN & KUMP, ARCHITECTS



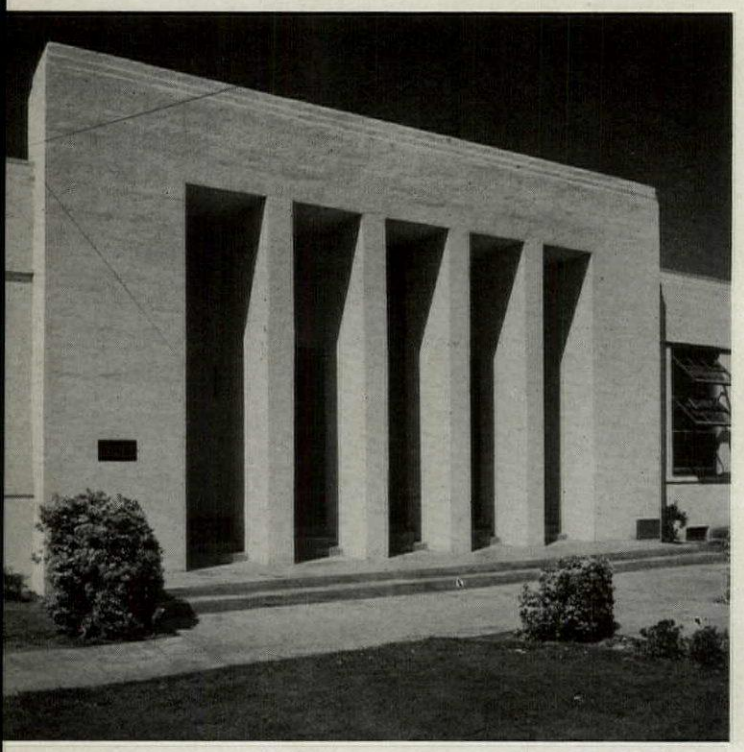
Esther Born Photos

CLASSROOM UNITS ARE GLAZED ON THE LONG SIDES, WITH GLARE-PROOF GLASS IN CLERESTORIES

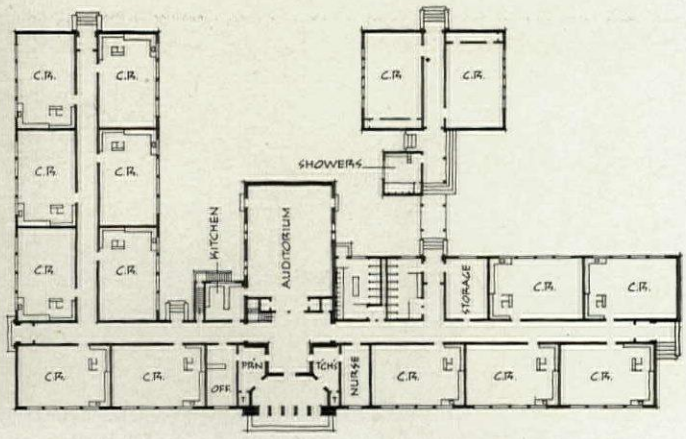


ACALANES UNION HIGH SCHOOL — BY FRANKLIN & KUMP, ARCHITECTS

Roger Sturtevant Photos

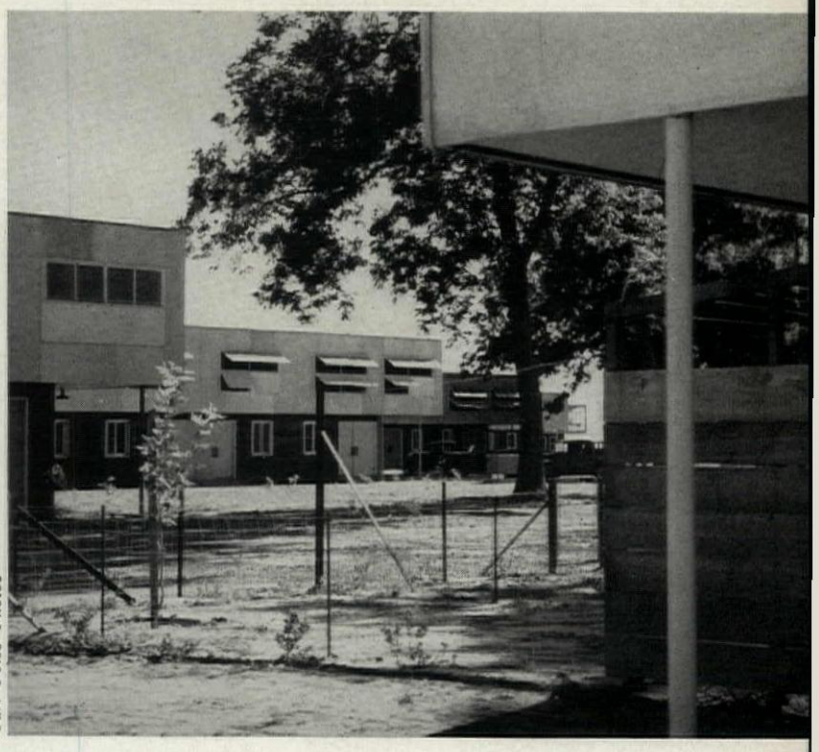


REMODELED TO CONFORM WITH EARTHQUAKE SAFETY REQUIREMENTS IN CALIFORNIA THE DEER VALLEY UNION SCHOOL IN BRENTWOOD, SAN JOAQUIN COUNTY, IS AN EXAMPLE OF A SIMPLE AND DIRECT SOLUTION OF THIS TYPE OF BUILDING. THE CENTRAL BLOCK IS CONCRETE AND GRANITE TRIM ON TILE AND WINGS ARE WOOD FRAME CONSTRUCTION. EXIT DOORS WERE STRATEGICALLY PLACED



A SCHOOL AT BRENTWOOD — BY FREDERICK H. REIMERS, A.I.A.

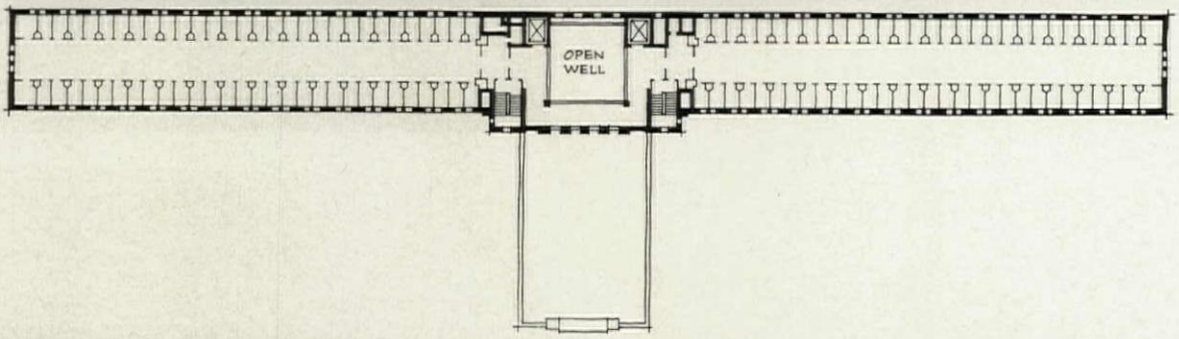
IN THE PAST FEW YEARS THE FARM SECURITY ADMINISTRATION — ESTABLISHED IN 1937 TO ASSUME THE FUNCTIONS OF THE RESETTLEMENT ADMINISTRATION SUBSISTENCE HOMESTEAD DIVISION AND OTHER AGENCIES—HAS MADE A TANGIBLE CONTRIBUTION TO ARCHITECTURAL DESIGN THROUGH ITS ACTIVITIES IN BUILDING FARM COMMUNITIES AT MINIMUM COST. THE PICTURES AT THE RIGHT SHOW SEVERAL OF THE TYPICAL BUILDINGS CONSTRUCTED UNDER SUPERVISION OF F.S.A. OFFICES IN SAN FRANCISCO, WHERE VERNON DE MARS IS THE ARCHITECT IN CHARGE. THE TOP PICTURE SHOWS A CENTRAL LAUNDRY AND SOCIAL HALL FOR AN APARTMENT GROUP IN YUBA CITY (THE WOMEN ARE MAKING DRESSING TABLES FROM ORANGE CRATES). IN THE MIDDLE IS A VIEW OF THE GARDEN SIDE OF ROW-HOUSES CONSTRUCTED OF ADOBE AND FRAME. THE LOWER PICTURE SHOWS THE END OF ONE OF THE YUBA CITY APARTMENT GROUPS. THE ARCHITECTURAL CONTRIBUTION OF F.S.A. WILL BE DISCUSSED IN A CRITICAL ARTICLE IN OUR SEPTEMBER ISSUE

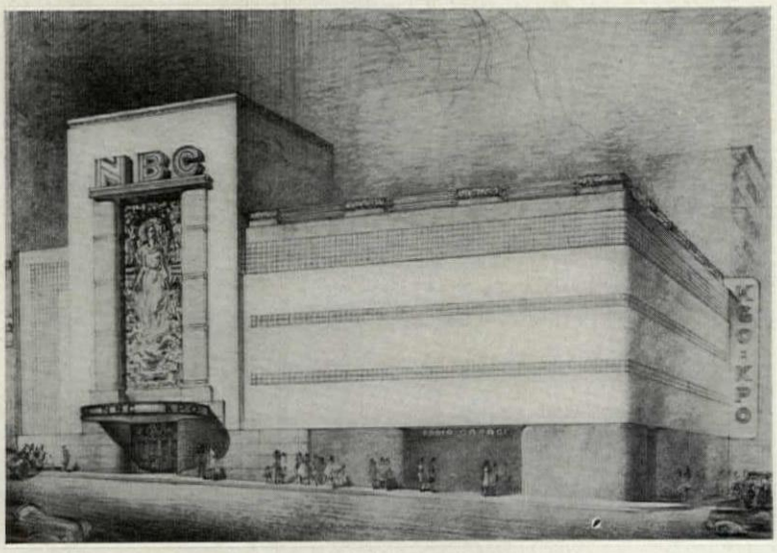


Carl Feiss Photos

COMMUNITY BUILDINGS — BY FARM SECURITY ADMINISTRATION

Gabriel Moulin





THE POURED CONCRETE JAIL RECENTLY BUILT FOR THE CITY AND COUNTY OF SAN FRANCISCO IS REPRESENTATIVE OF BUILDINGS DESIGNED BY ROLLER AND DODGE REIDY, AS ASSOCIATE ARCHITECTS. THE CELL BLOCK HAS FULL VENTILATION, AND THE ADMINISTRATIVE UNIT IS IN THE LOW EXTENSION. AT THE LEFT IS ONE OF ROLLER'S STUDIES OF THE NBC STUDIO BUILDING UNDER CONSTRUCTION IN SAN FRANCISCO

COUNTY JAIL AND NBC BUILDING — BY ALBERT F. ROLLER, A.I.A.

Want to see *two* sets of *identical* twins?

When Dixon says it's an HB, you can depend on its being just that. Two HB's are identical twins. The same is true of any given degree throughout the range of 17 degrees. Such uniformly accurate grading is made possible by *Typhonite*—whose particles are of minutely even, controlled size—the size found best for lead making. *Typhonite*, product of an exclusive Dixon process, is responsible for the smoothness of *Typhonite* Eldorado leads as well as their opaque lines. Your dealer will supply you with Dixon's *Typhonite* Eldorado.

PENCIL SALES DEPARTMENT 167-J5, JOSEPH DIXON CRUCIBLE COMPANY, JERSEY CITY, N. J.

PUBLIC HOUSING

As part of its educational program in furtherance of the provision of public housing for American workers, the *National Public Housing Conference* is holding a series of regional institutes in various strategic centers this Spring. Two of these meetings have been held, the first in Philadelphia for the Eastern States, in March, and the second in Providence for the New England States, in April. Plans are now under way for a third for the North Central States in Detroit, May 23-24, and a fourth for the Plains States in Omaha, June 20-21. Subsequent institutes are tentatively scheduled to be held in the South and West.

Federal, State and local officials and representatives of private agencies in a given area have been invited to address each institute. At the Providence gathering (April 25-26) the speakers listed included *J. Howard McGrath,* Governor of Rhode Island; *Dennis J. Roberts,* Mayor of Providence; Connecticut State Senator *Alfred M. Bingham; Leon H. Keyserling,* Deputy Administrator, United States Housing Authority; Colonel *Lawrence Westbrook,* Special Assistant to the Administrator, Federal Housing Authority; Dean *Walter R. McCornack,* School of Architecture, Massachusetts Institute of Technology; *John Edelman,* Consultant on Labor and Housing, Council of National Defense; *Charles L. Pool,* Chief, Division of Sanitary Engineering, Rhode Island Department of Health; *Vernon C. Norton,* Administrative Assistant, Office of Government Reports for the State of Rhode Island; *Sumner K. Wiley,* Regional Director for New England, United States Housing Authority; and representatives of Providence, Boston, New Haven, Pawtucket, and other local housing authorities in New England. Representatives of 36 cosponsoring national women's, labor, health, recreation, and other civic organizations are enrolled for participation in the institute.

Basis for the discussions at each institute are four objectives adopted by the National Public Housing Conference at its tenth annual meeting in January:

"Appropriation of further Federal Subsidies for USHA-aided local slum clearance and low-rent housing projects.

"Speedy construction of additional houses for workers in the defense industries.

"The leasing of public housing projects to tenant cooperative management societies on a self-liquidating basis, and at low rentals.

"State, national, and local housing policies."

CLUB SEMINAR

To help prepare club members for the State examination for architects' certificates a seminar is being conducted this month by the San Francisco Architectural Club. Qualified instructors are directing study courses in Design, History and Theory, Specifications, Office Practice, Mechanical and Structural Engineering. It is free for club members and open to nonmembers upon payment of initiation and a year's dues.

Club members most recently inducted into the Army are: *Riedy, Nettle* (ordered to Canal Zone), and *Palenz* (stationed at Fort Ord), as is *Joe Scoma.*

The guest speaker at the last meeting of the club was *D. Mealiffe* of the Pioneer's Home Building Service, who discussed ways that the Service could assist architects by presenting to prospective clients desired information on materials and home equipment. GERRY HOLT

COMPETITION ANNOUNCEMENTS

DEFENSE POSTERS

The Museum of Modern Art has announced a competition for *Posters for National Defense.* Prizes totaling $3,000 are being offered. The Museum feels that in a time of national emergency the artists of a country are as important a national asset as are men skilled in other fields, and that the nation's first-rate talent should be utilized by the government for its official design work.

The competition is in three divisions, calling for posters for Army recruiting, Defense Savings Bonds, and Travel in the American Republics. Competitors may enter in any one or more groups, each of which offers a first prize of $500 with $500 more to be awarded as the jury may decide. The jury will be composed of members of the staff of the Museum.

Entries are due in the middle of June. Programs and full information may be had by writing to *Eliot F. Noyes,* Department of Industrial Design, Museum of Modern Art, 11 West 53 Street, New York City.

CRANBROOK AWARDS

The Cranbrook Academy of Art announces that it will award a limited number of resident scholarships, on a competitive basis, for study in its Advanced Departments of Architecture, Sculpture, and Painting for the school year 1941-42. These scholarships are valued at $900 each. For further information address *Richard P. Raseman,* Executive Secretary, Bloomfield Hills, Michigan, before June 2, 1941.

BRIDGE JURY

A Jury of Award composed of architects and engineers has been appointed by the American Institute of Steel Construction to select the most beautiful steel bridges built during the past calendar year. Entries of bridges opened to traffic during 1940 received until May first. The Jury is scheduled to meet the following week.

The American Institute of Steel Construction awards four stainless steel plaques to bridges judged the most beautiful in their class.

BRITISH WARTIME ART

On Thursday evening, May 22, Lord Halifax, Great Britain's Ambassador to the United States, will formally open at the Museum of Modern Art an exhibition of the *Art of Britain at War,* designed to show the wartime roles England assigns to her artists and designers. It will be composed of oils, watercolors, drawings, prints, posters, cartoons, films, photographs, architecture and camouflage of the present war as well as work of British artists during the first World War. The exhibition will open to the public Friday morning, May 23, and will remain on view throughout the summer. It will then be sent by the Museum to other cities in the United States and Canada.

The nucleus of the exhibition opening in May will be the group of paintings, watercolors and prints which the Museum expected to open as a much smaller exhibition in November 1940.

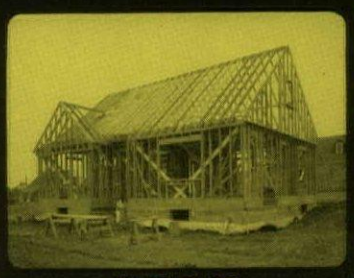
USG NEWS-FACTS

GYPLAP EDITION

May 1941 Vol. I No. 5

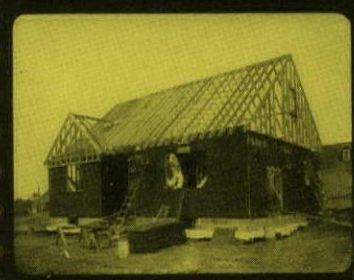
Published by the UNITED STATES GYPSUM COMPANY, 300 West Adams Street, Chicago

GYPLAP ERECTION SPEED TEST FAR EXCEEDS HOPES

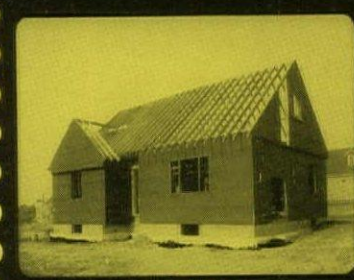


12:55 P. M.
Framing Ready to Sheathe

1:00 P. M.
Four Men Start Job



1:35 P. M.
This Job's Easy!



3:00 P. M.
Completely Sheathed!

Photographer Almost Misses Progress Pictures

FAIRLAWN, NEW JERSEY—The building contractor admitted afterwards that his miscalculation was what really caused all the excitement! Certainly the photographer couldn't be expected to know how fast 4 men could apply enough Gyplap Sheathing to cover a 5-room house 27′-0″ x 36′-0″!

Frederick J. Roughgarden specified USG Gyplap for the sheathing on a 5-room brick veneer house located on Summit Avenue. It was planned to make progress pictures to show how quickly Gyplap Sheathing could be erected. The "Log"—

12:30—Photographer sets up camera.

12:55—Picture made to show framing.

1:00—Picture is made of 4 carpenters starting work on the sheathing.

1:05—Photographer goes to nearby tavern for spot of refreshment, intending to return in 2 or 3 hours to make next photograph.

1:20—Frantic search for photographer starts because sheathing work is progressing so much faster than contractor had guessed.

1:25—Photographer found in tavern. Escorted back to building site.

1:35—Another progress picture is made.

1:36—Photographer admonished to stay behind camera.

3:00—Final photograph made of completely sheathed building—2 hours flat!

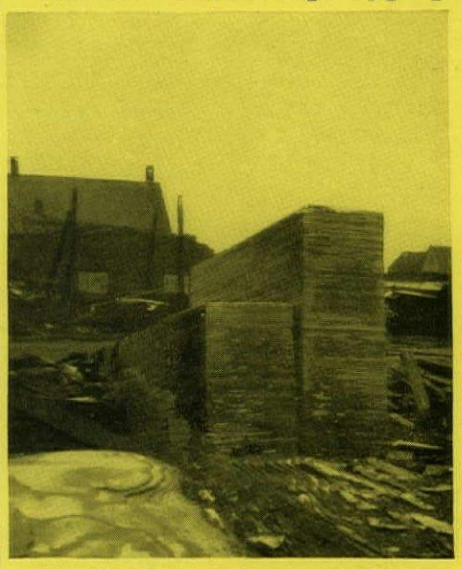
Taxpayers Get Break

FORT BENNING, GEORGIA—The use of Gyplap Sheathing has enabled each workman at Fort Benning to average 2400 square feet per 8-hour day—it goes up almost 5 times as fast as diagonal sheathing.

Army engineers were confronted by the problem of quickly and adequately housing a million men—to provide mess halls, hospitals, recreation centers, storage warehouses. These buildings had to be sturdy and they had to resist the ever-present danger of fire and the rigors of an ever-changing climate. But—most of all—they had to be erected quickly. The big sheets of Gyplap go into place on army camp buildings almost as fast as you can say "right shoulder arms!"

Because Gyplap met all the requirements better than other sheathing materials, it is being used today on over 7 out of every 10 projects being erected to shelter America's greatest peace-time army.

Lumber Yard Fire Destroys All Materials Except Gyplap



TOLEDO, OHIO—The phrase "Gyplap—the fireproof *sheathing" is not just an advertising man's dream! When the Kelsey & Freeman Lumber Company of Toledo was destroyed by fire, the sole survivors of the conflagration were 2 piles of stacked Gyplap!*

GYPLAP PERFORMANCE PROVED BY THOUSANDS OF INSTALLATIONS

There are millions of feet of Gyplap in use today on many thousands of homes throughout the United States. Some of these homes have been standing for as long as fifteen years. They are of all types, every kind of home that is built with a wood frame—wood siding, clapboards, brick veneer and stucco. Some are modest cottages. Others are palatial homes. For each the economy, the extra fire protection and the bracing strength has been of genuine value in the service Gyplap Sheathing has rendered to the home owner.

What Is Gyplap?

Gyplap is a fireproof gypsum board designed for sheathing of wood frame structures. It is made in standard 2'-0" x 8'-0" panels ½" thick, with tongue and groove edges on the long dimension. The gypsum core is enclosed in an envelope of stout waterproofed paper.

Purpose of Sheathing

Sheathing has at least two jobs to perform. (1) It is a bracing for frame buildings and (2) it should be a permanently protective barrier between the building interior and the weather.

Many types of sheathing material will more or less effectively satisfy these two requirements for sheathing. Gyplap not only performs these two functions to a unique extent, but because of its composition and dimensions, it provides *additional* valuable advantages:

(a) It is non-combustible
(b) It is economical in first cost
(c) It is economical in installation time
(d) It provides no food for termites

Gyplap Is Strong

Standard tests on Gyplap show that frame construction sheathed with Gyplap has adequate bracing strength to counteract any building loads that would normally be encountered.

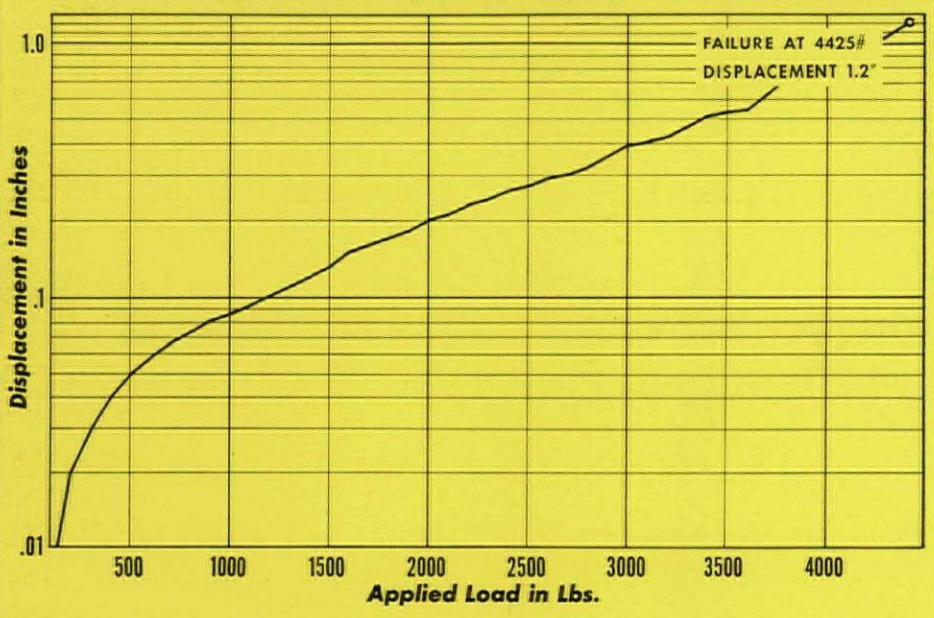
Permanent Weather Protection

Gyplap has the advantage of large size which reduces joints to a minimum. The tongue and groove edges provide a tight fit at horizontal joints. Vertical joints occur over studs. Gyplap is machine made for accuracy of dimensions.

Because Gyplap is made with a mineral core it is non-warping and non-shrinking. It stays in place year after year and does not open up at joints with humidity and temperature changes. It fits tight around windows and door frames. Infiltration losses are kept to a minimum. No building paper is required, except where local codes arbitrarily require all types of sheathing to be covered with building paper.

Armour Institute Strength Test Results Show

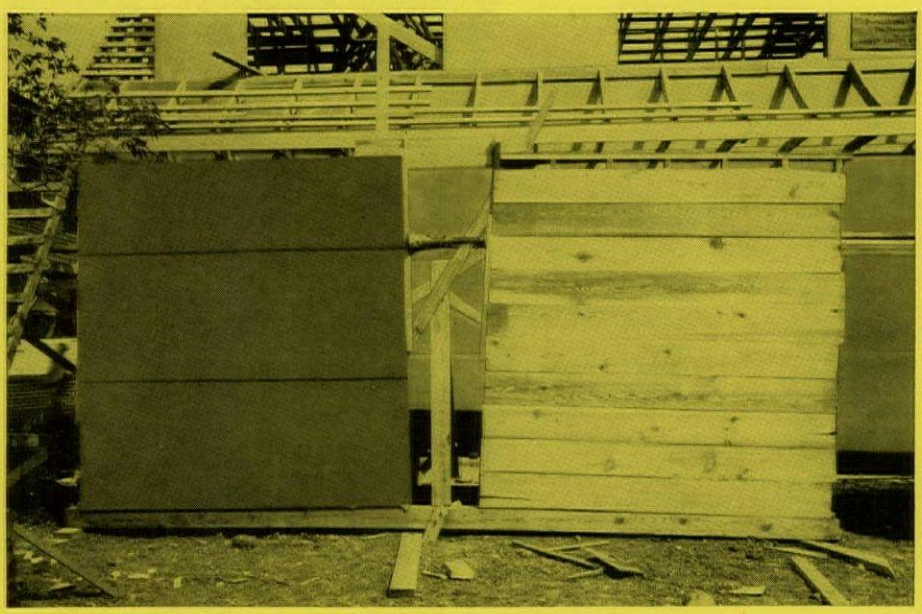
GYPLAP HAS GREAT BRACING STRENGTH AND RIGIDITY



Fireproof Performance

The temperature of the gypsum core of Gyplap will not exceed 212° F. until calcined —a slow process. Until the water of crystalization is driven off, the gypsum core cannot rise above the temperature of vaporization for water. Since the wood framing or wood exterior finish (depending upon which side of the wall the fire originates) must reach a temperature of 400° F. before charring, there can be no destruction of the wood by fire for a considerable time.

In a fire test made at Columbia University the Gyplap wall was still standing with an average temperature of 191° F. on the side opposite the fire when the wood sheathed wall, undergoing comparative tests, had burst into flame. Both walls were exposed to intense heat, running from 1000° F. in the early minutes of the test to more than 1600° F. for the wood sheathing, and to more than 1800° F. for the Gyplap. The life of the Gyplap wall as demonstrated by this test was approximately 75% greater than the wall built with the wood sheathing.



This test, made before a group of building inspectors, illustrates the superior resistance of Gyplap to the stresses which cause distortion or deflection. Gyplap also adds fire protection.

Cost of Material

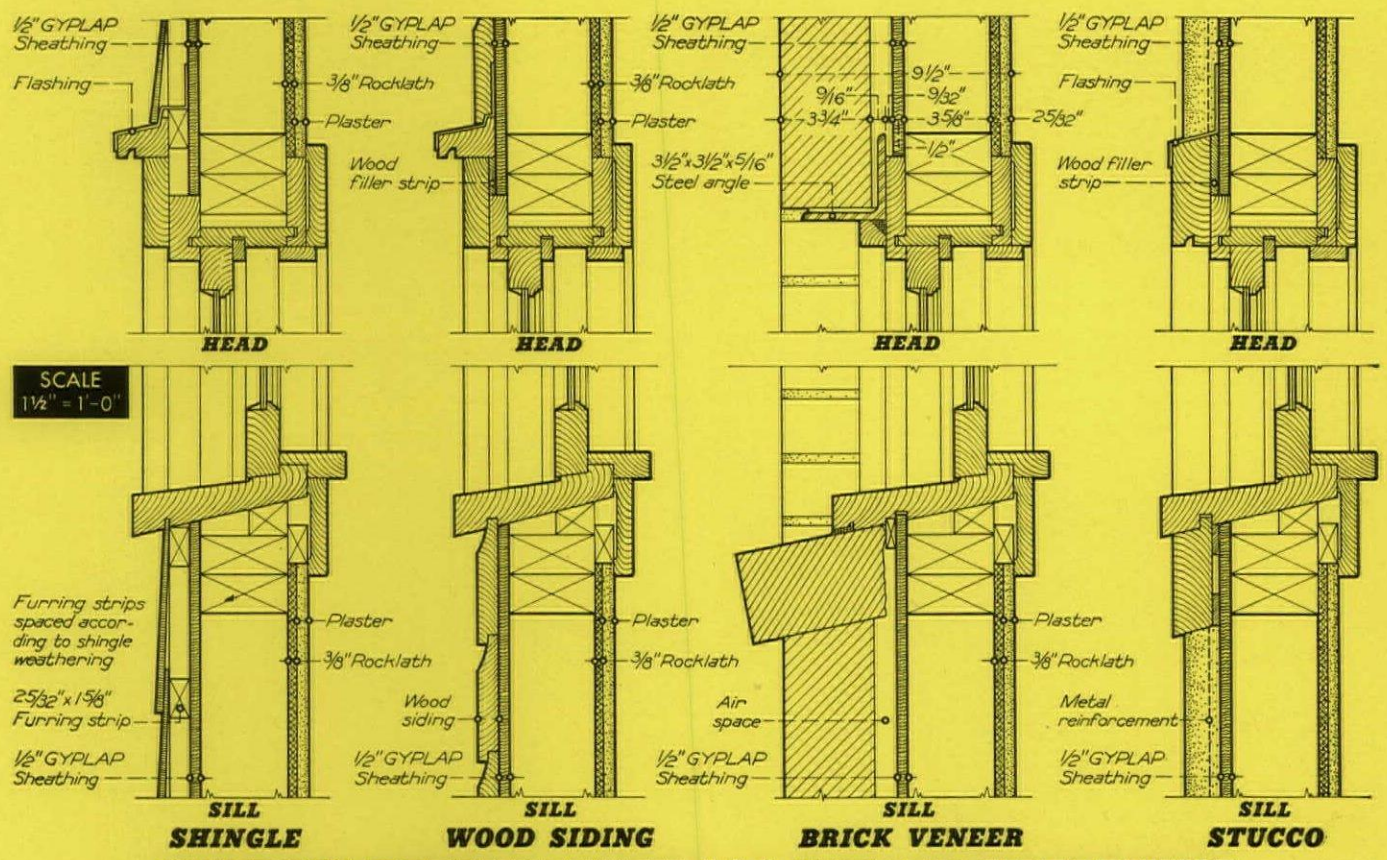
One thousand board feet of 1" nominal thickness (25/32" actual) sheathing covers approximately 20% to 25% less than 1000 square feet. One thousand square feet of Gyplap Sheathing covers 1000 square feet, minus only the negligible waste required by cutting and fitting. The U. S. Gypsum representative in your locality will be glad to demonstrate the savings in the first cost of Gyplap Sheathing for any area under consideration.

Cost of Installation

Each panel of Gyplap is 16 square feet in area. Field observations have revealed that Gyplap can be applied two to almost five times faster than diagonal wood sheathing! The light weight of the panels facilitates handling. Gyplap is easily worked when the installation requires cutting and fitting for openings or wall irregularities.

Inedible to Termites

Gyplap is composed mostly of gypsum rock and is not edible.



WINDOW DETAILS WITH 1/2" GYPLAP SHEATHING

A. I. A. FILE NO. 19D

Sheathing Specifications

A. I. A. FILE NO. 19D

NOTE—Use only the paragraphs which are applicable. Notes in italic type are explanatory and are not a part of the Specification. Additional copies of this Specification will be gladly supplied on request—to be used for interlining and crossing out in preparing copy for typing. Installation of sheathing will be a part of the Carpentry Specifications. The following paragraphs should, therefore, be included in their proper places in that Section and not as a separate section by themselves.

1. WORK INCLUDED. Install ½"x2'-0"x8'-0" Gyplap sheathing to all exterior frame walls.

2. WORK NOT INCLUDED. (. . . *Call attention to exterior walls above the foundations which are of masonry or which are not to receive sheathing* . . .)

3. MATERIALS. Use Gyplap sheathing as made by the United States Gypsum Company, Chicago. Use galvanized flat head roofing nails 1¾" long, No. 10½ gage.

4. APPLICATION IN GENERAL. Apply Gyplap with groove side down directly to framing with the long dimension at right angles to the supports. Butt the ends tightly over a support interlocking the side edges. Stagger vertical joints. Cut accurately around openings. Fasten securely with nails 4" o/c on each bearing. Nail ends ⅜" from edge.

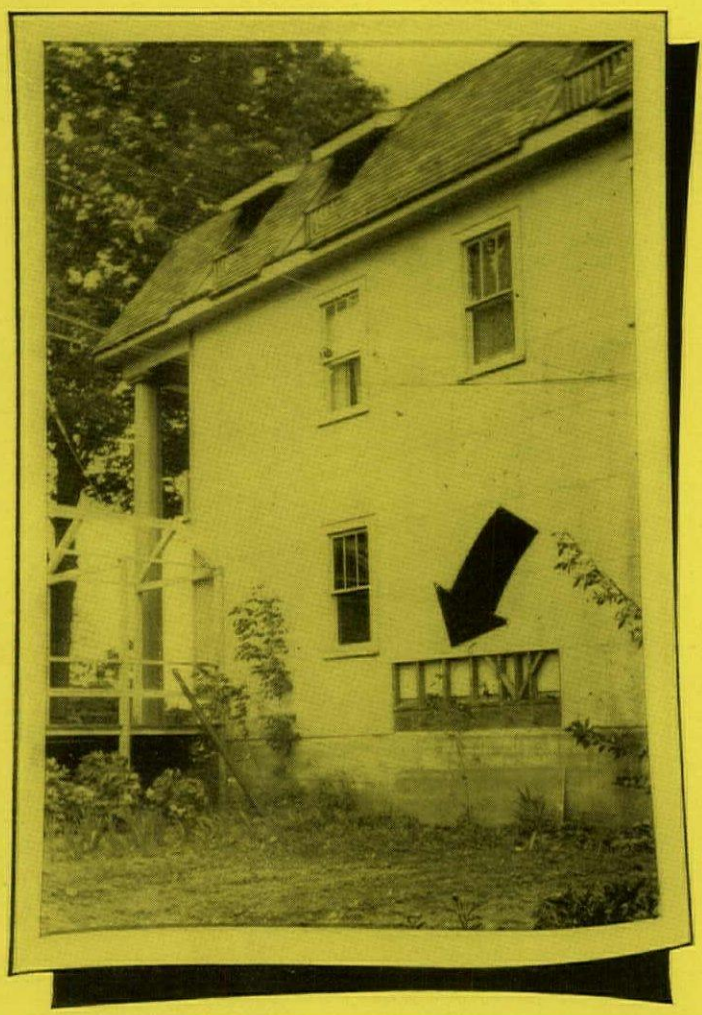
5. CUTTING GYPLAP. For straight cuts score face of paper with knife and snap in two over straight-edge. Then cut paper on back side at break. For right angle cuts or curves, saw Gyplap using a support close to the sawing line.

6. SIDING. Apply siding at right angles to studding directly over Gyplap. Nail siding only to studs with nails sufficiently long to penetrate the stud not less than 1¼".

7. SHINGLES. Apply 25/32" x 1⅝" furring strips over the Gyplap. Secure strips with one nail at each bearing to penetrate the stud not less than 1¼". Space furring strips to take shingle weathering specified.

8. STUCCO. (. . . *Metal reinforcement and Oriental stucco are available from USG. Specify stucco under Plastering* . . .)

9. BRICK VENEER. (. . . *Specify mortar, brick and metal ties under Masonry* . . .)



GYPLAP IS PERMANENT

The Gyplap on the building shown at the left stood for eight years after it was applied without protection of any kind. After eight years it was given a coat of paint. Two years later it was in excellent condition. USG Salesman submitted the following report:

Ten years ago I sold 5000 square feet of Gyplap to the Saugerties Coal and Lumber Company, which was used as sheathing on the Woodstock Inn, Woodstock, New York. It was to be stucco finish but was never completed. I removed one of these 10-year-old boards for samples to give to my Gyplap prospects. The board was difficult to get off on account of the nails being so firm. The frame was in good condition. This sample shows definitely that Gyplap does not soften up over a period of time. This wall is on the north side of the building, subject to wind, snow and rain.

OTHER EXAMPLES

From the great number of case histories that USG have on file, the following letter from Walter Kroeber, Arlington Heights, Illinois, is typical:

This will certify that I have made a thorough inspection of Gypsum Sheathing Board used in the construction of the A. G. Hasemann residence, 548 South Evergreen Avenue, Arlington Heights, Illinois, which was constructed in 1926.

Test was made by removing face brick veneer to an opening 2½ x 4 feet, on the northwest corner of building.

After 12 years of wear I report the following findings:

Condition: Like new with no signs of warp or deterioration. Boards firmly in place. Nails fastened tight as when placed.

Joints: No visible shrinkage and as tight as tongue and groove permits.

From this test I confidently recommend Gypsum Sheathing Board for brick veneer construction.

(signed) Walter Kroeber

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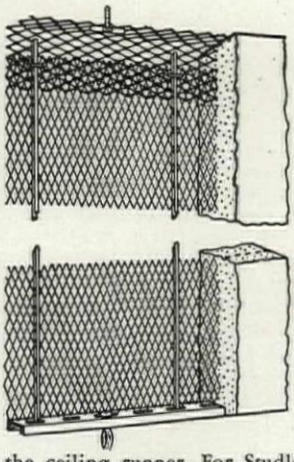
STUDLESS BAR-X-PARTITIONS

Steelcrete Studless Bar-X-Partitions were used in the new St. Johns Nurses Training School, Cleveland, Ohio. Architect: Wm. Koehl, Cleveland Heights, Ohio. Contractor: H. H. Deter Plastering Co., Cleveland, Ohio.

Effect Important Savings in Firesafe Construction

For non-bearing walls, Steelcrete Studless Bar-X-Plastered 2" solid Partitions offer many advantages. They are simple in design and can be quickly erected. They consist of Steelcrete Bar-X-Lath, a ceiling runner of Expanded Metal and a slotted channel floor runner. The Bar-X-Lath is erected vertically. Its patented design (with four pairs of No. 11 rods welded to each other through the meshes in each sheet) provides extra rigidity needed for this type of construction. Steelcrete Studless Bar-X-Partitions not only show a saving in first cost, in the cost of materials and erection, but are also sound and fire resistant. Literature containing detailed drawings and specifications will be sent upon request.



There are only three pieces to erect in constructing a studless partition with Steelcrete Bar-X-Lath. They are—(1) Expanded Metal Ceiling Runner—(2) Slotted Channel Floor Runner and (3) Bar-X-Lath. The extended rods of Steelcrete Bar-X-Lath are inserted in slotted holes in the floor runner. The top of the lath is wired to the ceiling runner. For Studless Partitions, the Steelcrete Bar-X-Lath is available with the rods projecting about ¾" to 1" beyond the mesh at either or both ends of the lath and the sheets can be had in any length up to 110".

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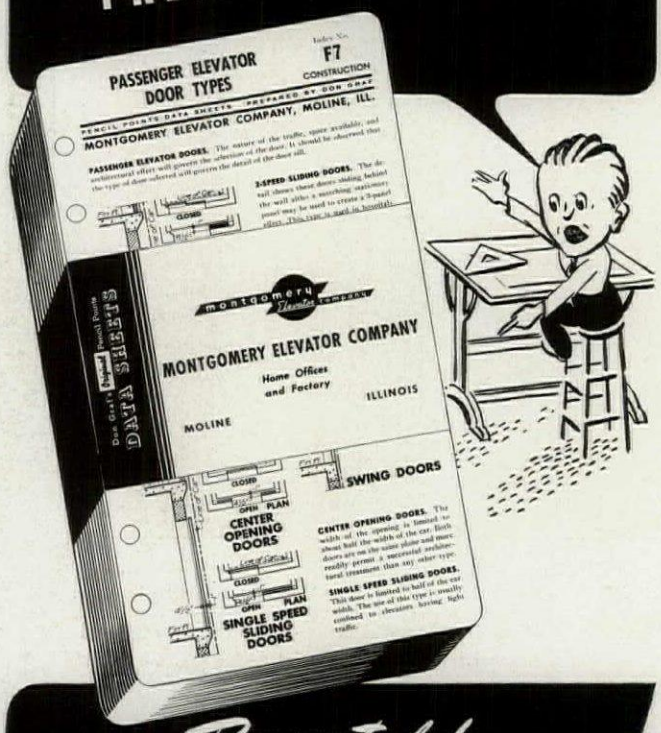

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THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Only those items will be listed for sale which we can no longer supply from our own stock. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions.

SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire.

Notices submitted for publication in these Service Departments must reach us before the twelfth of each month if they are to be inserted in the next issue. Address all communications to 330 West 42nd Street, New York.

THE MART

We will pay 35c per copy, plus postage, for copies of the November, 1940, issue of PENCIL POINTS. Must be in good condition. Subscription Department, care of PENCIL POINTS.

C. H. Sherwood, 7 Mitchell Avenue, Yonkers, N. Y., would like to obtain *White Pine Monographs* No. 3 and No. 6 of Vol. 17. Please state price and condition.

William C. Irish, 1805 Walnut Street, Philadelphia, Pa., has the following magazines for sale: *American Architect* and the *Architectural Review* from January 3, 1923, through April 24, 1924; first five years of PENCIL POINTS.

M.R.S., 940 Grand Concourse, Apt. 2N, Bronx, New York, has back issues of PENCIL POINTS for sale, dating back to 1924 and a few in 1923.

B. H., 4425 Pall Mall Road, Baltimore, Md., has the following magazines for sale: *Architectural Record* — 2 copies of August, 1937; January, March, May, September, and November, 1938; January, March, May, July, September, and November, 1939. *Architectural Forum* —September and 2 Decembers, 1932; 1933 complete; all but January, 1934; all but May, 1935; 1936 complete and extra copy November; all but January, 1937; 1938 and 1939 complete.

A. B. Griffith, 840 So. 59th Street, Omaha, Nebraska, has the following for sale: *Brickbuilder*—January, 1913, through December, 1916, bound in 4 books. *Western Architect* — January, 1913, through December, 1918, bound in 5 books; January through July, 1919, unbound. *Good Furniture*—January, 1917, through December, 1920, bound in 5 books. *Monograph of the Work of Charles A. Platt;* bound miscellaneous plates from the *New York Architect*, 1 book; *Architectural Record*, 1 book; *American Architect*, 2 books; *Brickbuilder* (on residences and clubhouses, schools and libraries, public buildings and hospitals), 3 books.

(Continued on page 66, Advertising Section)

New Data to help you plan More Efficient Washrooms

Now the Scott Paper Company offers you *new* material on essential details of washroom fixtures and layout—Mail coupon for your set

TODAY more than ever before, businessmen recognize the importance of clean, sanitary washrooms in improving industrial and public relations. With these new "Data Sheets," Scott takes still another step to help architects plan washrooms for continued efficiency, economy and comfort *in use.*

These "Data Sheets" provide a brief, complete digest of all basic needs of "good-will" washrooms. They sum up valuable facts that you can use in solving traffic, fixture-location and sanitary problems. Used with the Scott Architects' Washroom Manual and the Scott Washroom Advisory Service, they'll help you make every client's "good-will" program more successful . . . by planning washrooms that meet both owners' and users' ideas of cleanliness and comfort.

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Before you start planning washrooms for any type of industrial, institutional, office or public building, send for your set of these new "Data Sheets." At the same time, ask for complete details on the Scott Washroom Advisory Service. Just mail the coupon at right.

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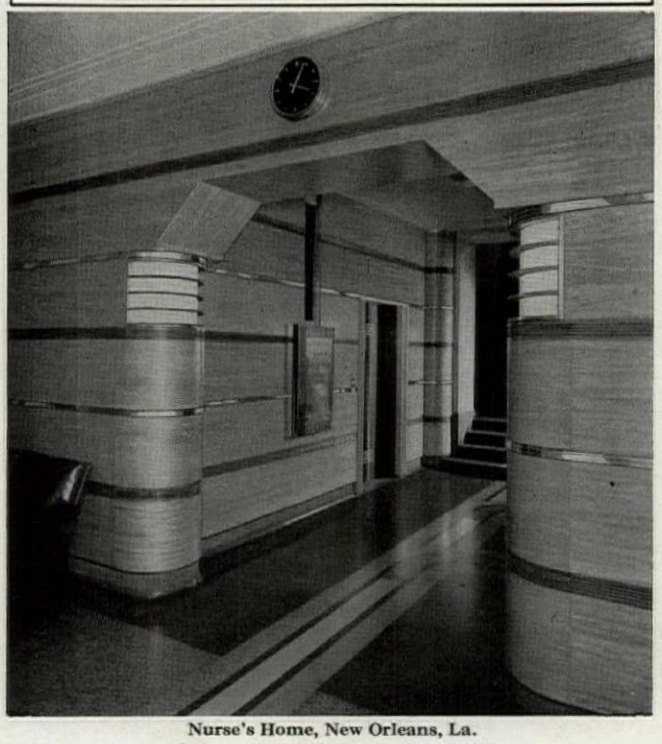

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*Carstenite is the trade name of the raw, unfinished panels

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WALL-SIZE PANELS IN LUSTROUS COLORS, TILE-PATTERNS, MARLITE GENUINE WOOD-VENEERS AND *CARSTENITE PANELS

(Continued from page 64, Advertising Section)

Buhlmann's *Classic and Renaissance Architecture* (portfolio) is wanted, in exchange for a bound volume of the first 6 copies of the *Chinese Architect*, bound in cloth, 9" x 12", perfect condition. The latter contains photographs, plans, working drawings, etc., of many of the famous Chinese buildings now ruined or damaged during the war. Please communicate with Miss Flagg, care of PENCIL POINTS.

Mary C. Grier, 4033 7th N. E., Seattle, Wash., has for sale an unbroken file of PENCIL POINTS from June, 1929, to December, 1934. Please make offer.

WILL SHARE: Established New York architect will share his office with an architect. Reasonable rent, good opportunity. Phone MUrray Hill 2-3360.

L. Morgan Yost, 930 Spanish Court, Wilmette, Illinois, would like to purchase a copy of the May, 1900, *Architectural Review*. Please state price.

PERSONALS

HERMAN B. GELFAND, *Architect*, has moved his office to the Proctor Theater Building, 116 Market Street, Newark, N. J.

CORRECTION: MORTON T. IRONMONGER, *Architect*, has opened an office for the practice of architecture at 1704 N. E. 1st Street, Fort Lauderdale, Fla. The address was listed incorrectly in the April issue as *1740* N. E. 1st Street.

THEO. V. NICHOLS, *Architect*, has moved his office from 3441 Lee Road to 16828 Kinsman Road, Shaker Heights, Ohio.

BORIS W. DORFMAN, *Architect*, has moved his offices from 56 to 50 Court Street, Brooklyn, N. Y.

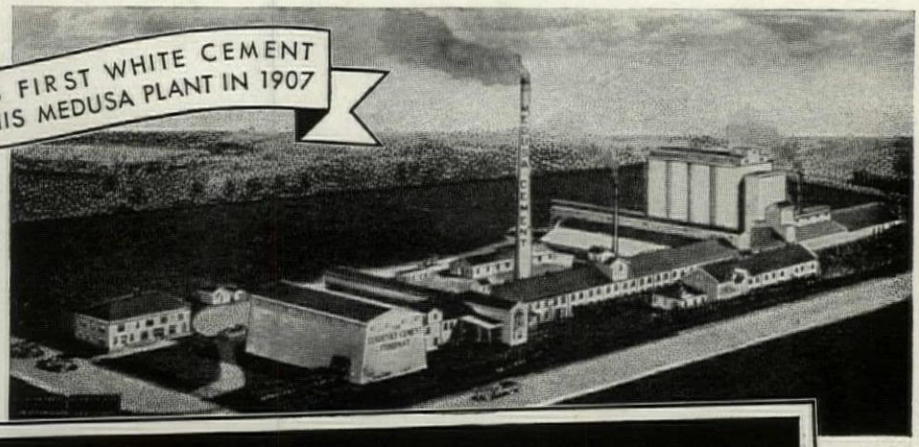
CAPTAIN RALPH F. GALLOGLY, *Engineer*, has been transferred from the Quartermaster General's office in Washington, D. C., to the 39th U. S. Army Air Base, Boise, Idaho, as Utilities Officer.

FREE EMPLOYMENT SERVICE

DRAFTSMAN, 28, wishes position with architectural firm in metropolitan area. Has had several years' experience in drafting room and complete supervision of residential construction. Box No. 510.

DESIGNER, CHIEF DRAFTSMAN, SUPERINTENDENT. Capable of carrying plans from sketches to completion. Residential, commercial, housing, institutional. Construction supervision, ability to meet clientele or handle men. Fully experienced in all phases interior decoration and color. Alert, vigorous, middle-aged. Moderate salary requirements, location immaterial. Write Box No. 511 care of PENCIL POINTS, 310 South Michigan Ave., Chicago, Ill., for specific details.

(Continued on page 84, Advertising Section)



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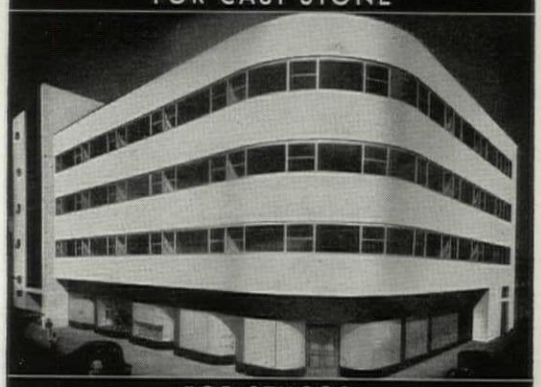

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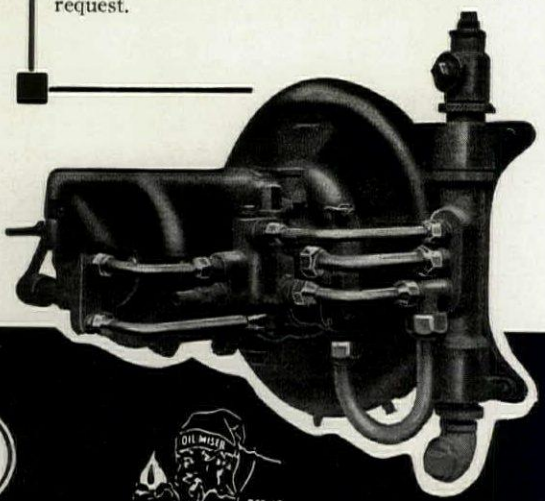
Petro's Engineering Division will gladly answer questions. The Petro Industrial Equipment Catalog is in Sweet's, or will be sent promptly on request.



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PUBLICATIONS ON MATERIALS AND EQUIPMENT

of Interest to Architects, Draftsmen and Specification Writers

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

PORCELAIN WALL PANELS. — A.I.A. File No. 23F. Brightly colored folder which describes the new "Ing-Rich" Porcelain Wall Panels which are available in 6 different rich colors—yellow, blue, green, cream, black, and white. Three bathrooms are illustrated in 4-color process printing, to show the effects obtained by using the yellow, green or blue wall panels. One page is devoted to step-by-step instructions for installing, with line drawings at a scale of slightly less than 3/8"= 1 inch. These details show the rib which occurs at every vertical joint, creating an appearance much like a small beveled vertical batten. These ribs, formed at one edge of each panel, permit the calking of the joint and allow for expansion as well as slight irregularities in the rough construction.

The folder is definitely designed to stimulate the architectural imagination and to lead the designer to seek further information. Accessories can be built into these panels and any type of decorative cap and cove moldings may be used. The folder suggests the use of linoleum as a floor covering since the color combinations offer a fitting under-foot partner for the gleaming beauty of the porcelain walls. 6 pp. 8½ x 11. Ingram-Richardson Mfg. Co., Beaver Falls, Penna.

ZURN ROOF DRAINS.—A.I.A. File No. 29-c. Folder describing the important features of a line of roof drains suitable for every type of roof construction. 6 pp. 8½ x 11. J. A. Zurn Mfg. Co., Erie, Pa.

Published by the same firm, "Zurn V-E-L Closet Connection."—Bulletin describing a new type of closet connection which utilizes a flexible lead inlet on cast iron section for making closet connections permanently gas-tight and water-tight. Types, roughing-in dimensions, etc. 6 pp. 8½ x 11.

"Zurn Oil Intercepting Drain." — A.I.A. File No. 29-c. Folder describing the operation of type of oil interceptor for use in garages, service stations, dry cleaning establishments and other locations wherever inflammable and explosive liquids are being continually used or dispensed. Dimension chart, prices, etc. 6 pp. 8½ x 11.

THE COLBY SYSTEM OF HOT WATER HEATING. — Folder explaining the advantages of the Colby system of hot water heating for furnishing circulated hot water to convectors and hot water for domestic use in small homes. 4 pp. 8½ x 11. Malleable Iron Fittings Co., Branford, Conn.

FLINTKOTE ROOFINGS AND BUILDING MATERIALS. — Catalog describing and illustrating the widely varied line of Flintkote asphalt shingles and sidings, insulated brick siding, asbestos shingles and sidings, roll roofings, insulation and hard board products, built-up roofing, cold process roofing, building papers and felts, rock wool insulation, asphalt emulsions, paints and plastics and industrial products. Included are color panels showing colors and blends of asphalt shingles and sidings. 36 pp. 8½ x 11. The Flintkote Co., 30 Rockefeller Plaza, New York, N. Y.

CHARTEX.—Set of bulletins with descriptive data and mounting directions covering Chartex, a new kind of dry-mounting cloth for backing blueprints, maps, charts, photostats, etc. Seal, Incorporated, Shelton, Conn.

Published by the same firm, "Vanishing Patch." Series of folders describing an entirely new and different type of transparent mending film for mending drawings, blueprints, maps, etc.

CURTIS ECONOMY CALCULATOR.—Handy little mechanical calculator designed to make possible quick and easy figuring of the average savings due to the use of Silentite and Mitertite pre-fit windows. Curtis Companies, Inc., Clinton, Iowa.

AIR CONDITIONING — SUCCESS OR FAILURE?—New folder prepared for architects, engineers and others concerned with the design of air conditioning systems, points out the advantages of the Anemostat for draftless air distribution. Profusely illustrated with photographs showing the architectural adaptability of the Anemostat to various interiors and lighting arrangements. 4 pp. 8½ x 11. Anemostat Corporation of America, 10 E. 39th St., New York, N. Y.

(Continued on page 70)

Speeding the production of airplanes, engines and parts is the No. 1 job of American Industry. Plant expansions and new factories are being rushed; production schedules stepped up.

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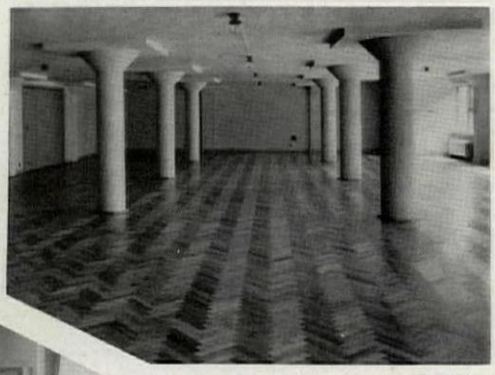

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PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 69)

WHEELER RLM FLUORESCENT LIGHTING UNITS.—Bulletins Nos. 66 and 67 giving detailed information covering a line of fluorescent lighting units for 48 in., 40 watt and 60 in., 100 watt fluorescent lamps. Mounting data, illumination tables, etc. 8½ x 11. Wheeler Reflector Co., 275 Congress St., Boston, Mass.

ROLSCREEN TOPICS. — A.I.A. File No. 35-p-1, 35-p-3, 19-e-14. Bulletins No. 35 and 36 feature a number of well-designed homes in which Pella casement windows have been installed. Included is information on Alumina wire cloth and Pella venetian blinds. 8½ x 11. Rolscreen Co., Pella, Iowa.

CALIFORNIA USES AUSTRAL MULTI-USE BLACKBOARD FIXTURE. — A.I.A. File No. 35-b-13. Brochure showing numerous school classrooms in California in which Austral multi-use blackboard fixtures have been installed. Specifications and details. 16 pp. 8½ x 11. Austral Sales Corp., 101 Park Ave., New York, N. Y.

Published by the same firm, "Austral Straight-8 School Wardrobe."—A.I.A. File No. 28-b-33. Bulletin discussing the advantages of a type of wardrobe unit, consisting of a five-doored wardrobe adequate for 40 pupils, teacher's locker, supply closet and bookcase. Installation details, specifications, etc. 8 pp. 8½ x 11.

CARILLI METACOUSTIC CEILING.—A.I.A. File No. 39-b. Folder with specifications, details and descriptive data covering a low-cost type of acoustical ceiling suitable for churches, hospitals, schools, theatres, residences, offices, stores, restaurants, etc. 4 pp. 8½ x 11. Carilli System, 281 Adams St., Boston, Mass.

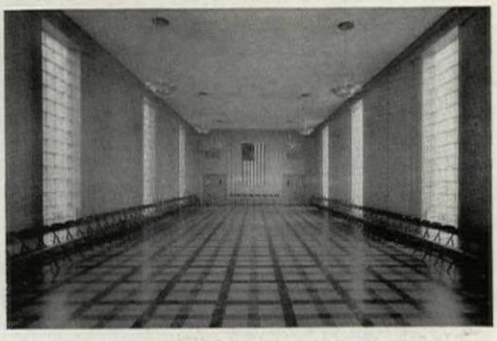
DUTCH BOY QUARTERLY.—Issue No. 1, Volume 12 of a series of publications presenting practical and technical discussions of paint materials, lead and related products, announces the introduction of Dutch Boy pure white lead paint, ready for immediate application to new or previously painted wood surfaces. National Lead Co., 111 Broadway, New York, N. Y.

ANCHOR-WELD IRON FENCES AND GATES. — Catalog No. 102. Attractive brochure illustrating a wide variety of installations of ornamental iron fences and gates. Included are descriptive data, specifications, details, etc. 32 pp. 8½ x 11. Anchor Post Fence Co., Eastern Ave. & Kane St., Baltimore, Md.

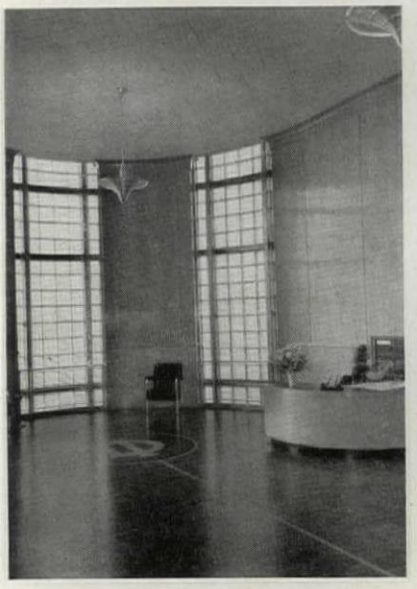
(Continued on page 72)

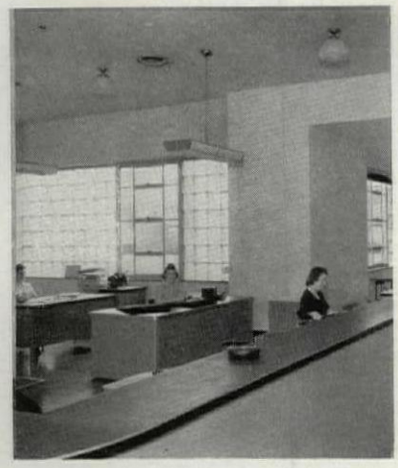
New Building "DESIGNED FOR DAYLIGHT" ...with PC Glass Blocks

THE GENEROUS USE of PC Glass Blocks by Architect Charles F. Owsley in this new Isaly Dairy Company building in Youngstown, Ohio, has resulted in a building really "designed for daylight." Notice how greatly the panels of glass blocks add to the exterior appearance of the building.



THE ASSEMBLY ROOM derives three advantages from its PC Glass Block panels. Plenty of cheerful daylight. Privacy from distracting outside views. And greater freedom from noise . . . because glass block panels deaden outside sounds.





PRIVACY AND PLENTY OF DAYLIGHT characterize this accounting office. Panels of PC Glass Blocks make the room a bright and cheerful place to work.

THE RECEPTION LOBBY gains in appearance as well as daylight by virtue of ceiling-height panels of PC Glass Blocks. These panels have twice the insulation value of ordinary windows . . . make rooms easier to heat, cut fuel bills.

PC GLASS BLOCKS are being used more widely every day by architects who desire one or all of the many advantages glass blocks contribute to modern construction. Generous transmission of daylight, while guarding privacy. Reduction of heating, cleaning, maintenance, and lighting costs. Insulation against sound. And smart good looks. There are three sizes and eight patterns of PC Glass Blocks. Send coupon for free book of information.

"PITTSBURGH" stands for Quality Glass

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Please send me, without obligation, your free, illustrated booklet "The Use of PC Glass Blocks in Commercial and Public Buildings."

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A MESSAGE TO THE ARCHITECTS OF AMERICA

From the ORIGINATORS of the Steel Interlocking-slat Rolling Door

You have a *right* to be proud of the far-reaching progress that is evident in today's architecture . . .

Especially so because that progress is the result of a desire to achieve something *better* — not just something different.

We think we have a right to be proud too . . . proud of the close association we have had with so many architects during the past fifty years. We are even a bit boastful, now and then, of the fact that Kinnear Doors have so *often* been specified, for *so many* of the outstanding projects in this country and abroad.

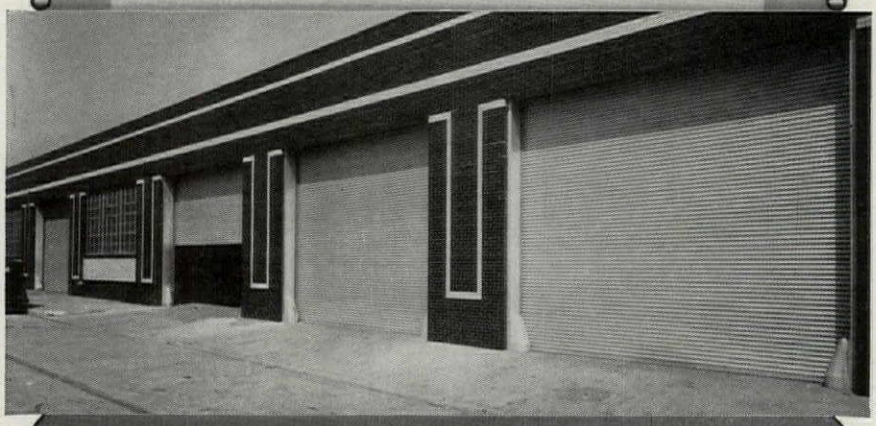
It is particularly gratifying to know that architects *specify* these famous doors for much the same reasons that Kinnear *orginated and developed* them — because they were *better*, and not merely *different*.

Better? Yes! There is nearly *half a century* of actual performance, under almost every conceivable condition, to prove it. The smooth, easy, *coiling upward action* of the space-saving Kinnear Rolling Door is the ultimate in *lasting* convenience and economy.

Architects gain, too, when they specify Kinnear. They get the full cooperation of one of the most complete door planning and installation services ever offered. They know that the distinctive design of the interlocking-slat curtain will harmonize with *any* architectural treatment. And they have the assurance that Kinnear Rolling Doors are backed by a *nationwide* service organization.

If *you* are not completely familiar with Kinnear Rolling Doors and with the service advantages they offer you, send for details today. Or submit any door problems you may have. No obligation! Write today!

THE KINNEAR MANUFACTURING CO.
1900-20 FIELDS AVE., COLUMBUS, OHIO
Offices and Agents in all Principal Cities



KINNEAR
ROLLING DOORS

PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 70)

NEW MARLITE VELVETEX PREFINISHED WALL PANELING. — A.I.A. File No. 23-1. Folder announcing and describing Marlite Velvetex, a new low-priced prefinished wall paneling, and announcing a price reduction on Marlite Deluxe. Color chart and samples of both products are attached to folder. 9 x 12. Marsh Wall Products, Inc., Dover, O.

TUNE OUT NOISE.—Brochure discussing the subject of noise control and acoustical correction with Corkoustic and Temcoustic and their applications for offices, restaurants, hospitals, schools, swimming pools, gymnasiums, auditoriums, radio studios, etc. A variety of ceiling patterns are illustrated. 12 pp. 8½ x 11. Armstrong Cork Co., Building Materials Div., Lancaster, Pa.

BUILD WARM HOUSES. — Catalog presenting complete descriptive data, construction details, conductivities, test data and specifications covering Cabot's Quilt, a heat insulating and sound-deadening material. 8 pp. 8½ x 11. Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

WINDOW BEAUTY. — Brochure illustrating and describing in detail the Andersen line of complete wood window units, including outswinging wood casements, Narroline double-hung windows, horizontal gliding windows and basement windows. 24 pp. 8½ x 11. Andersen Corp., Bayport, Minn.

YOUNGSTOWN PRESSED STEEL KITCHENS.—Catalog presenting detail description of a line of steel cabinet sinks and steel base and wall cabinets. Included are specifications, dimension data and drawings, etc. 8 pp. 8½ x 11. Youngstown Pressed Steel Division of Mullins Mfg. Corp., Warren, O.

12 MODERN BATHROOM ENSEMBLES. — Brochure illustrating in full colors a series of twelve modern bathroom ensembles each created from Eljer fixtures porcelain enameled in white or colors. 16 pp. 6 x 8½. Eljer Co., Ford City, Pa.

KLEMP FLOOR ARMOR, DIAMOND GRATING AND STAIR TREADS. — A.I.A. File No. 14-r. Catalog presenting descriptive and assembly information covering Diamond grating, steel stair treads, heavy-duty surface armor and Floorsteel. 8 pp. 8½ x 11. Wm. F. Klemp Co., 6601 S. Melvina Ave., Chicago, Ill.

(Continued on page 74)

Give Them Something to Remember You By!

General Electric Kitchens Are Tops in Good Will Building

FEATURE THIS! - - FOR FUTURE BUSINESS

G-E ELECTRIC SINK

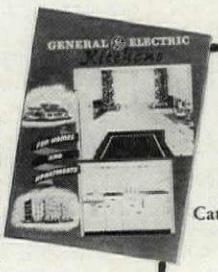
Washes the dishes and disposes of garbage *electrically*. It's popularity is growing by leaps and bounds! Make the G-E Electric Sink a feature of your homes — it's one of the best "salesmen" you can hire.

One of the best favors you can do for clients — and for yourself — is to include General Electric Kitchen equipment in your house specifications. Good Will constantly accumulates for you as women point with pride to the beauty and convenience features of their G-E All-Steel Kitchen Cabinets, and to the marvelous time-saving, work-saving advantages of the G-E Electric Sink. You'll be remembered — and rewarded!

At today's low prices, almost any home can afford G-E Kitchen equipment. It's easy and inexpensive to install. Why not get all the facts?

You'll Want The New G-E Kitchen Catalog

Illustrates and describes the entire line of G-E Cabinets, with detailed drawings and specifications. Includes information and data on the G-E Electric Sink and on complete G-E "Packaged" Kitchens for small homes and apartments. Phone your G-E Distributor for a copy or mail the handy coupon.



General Electric Co.
Appliance & Mdse. Dept. S-1195
Bridgeport, Conn.

Please send me your new G-E Kitchen Catalog.

Name.....

Firm.....

Address.....

GENERAL ELECTRIC

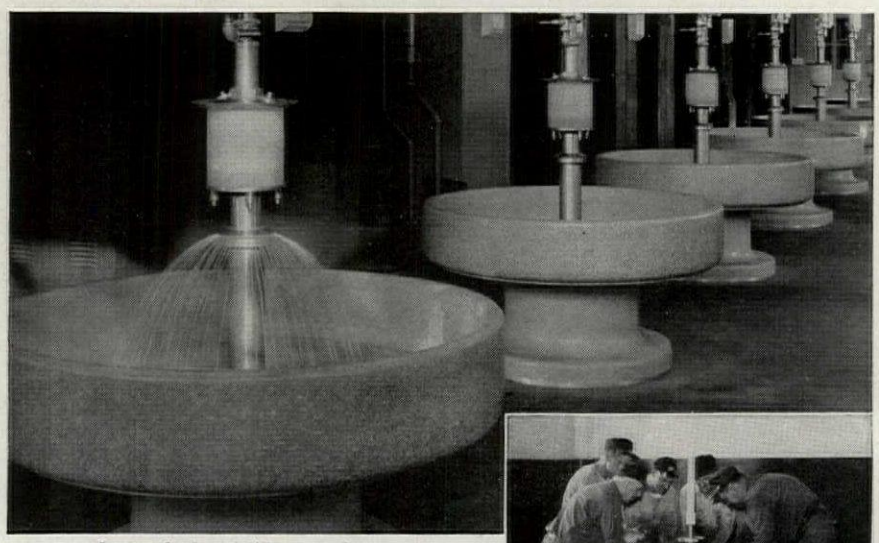
PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 72)

SPECIALTY WINDOW HARDWARE FIXTURES.—A.I.A. File No. 27-c-8. Bulletin describing and illustrating a new basic line of shade, curtain and overdrape window fixture units designed to meet the requirements of modern housing construction. 6 pp. 8½ x 11. Specialty Hardware Co., 364 Atlantic Ave., Boston, Mass.

INTERPRETING THE NEW CODE IN TERMS OF NEW BUILDING WIRES.—Booklet presenting information on the subject of rubber insulated and synthetic insulated types of building wires designed to be of assistance in the study and interpretation of the 1940 edition of the National Electrical Code. The ratings of the newly recognized types of wires and the new ratings for type R are graphically shown in tables for both the new and rewiring classes of work. 24 pp. 5½ x 8½. General Cable Corp., 420 Lexington Ave., New York, N. Y.

When Planning Washing Facilities



Portion of a Pratt & Whitney washroom, equipped with Bradley Washfountains

Illustrating group-washing at a Bradley in Wyman-Gordon plant

Use Space-Saving Group Fixtures

● Installation of group type wash fixtures saves time. One fixture—one Bradley Washfountain—has capacity for serving 8 to 10 persons simultaneously, taking the place of 8 to 10 single-person wash basins. Piping connections are thus reduced 80 to 90 per cent.

The central sprayhead provides clean, sanitary running water to each person and records kept for many years show a reduction in water consumption averaging 70 per cent. This saving alone pays for Bradleys in a short time.

Bradleys are used in thousands of plants, schools, barracks, airports, institutions in all parts of the country. They provide modern, sanitary facilities in minimum space. Our Washroom Layout Book will help you in washroom planning. BRADLEY WASHFOUNTAIN CO., 2277 W. Michigan Street, Milwaukee, Wisconsin.

BRADLEY
WASHFOUNTAINS

TINY BILT MINIATURE LUMBER AND MILLWORK. — Bulletin describing and illustrating the Tiny-Bilt line of prefabricated miniature building materials with which architects can construct all manner and forms of model buildings from their own plans, also a line of ready-cut construction kits. 8 pp. 8½ x 11. Tiny-Bilt Scale Model Products Div. of Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.

MILCOR METAL TRIM. — A.I.A. File No. 16-e-2. Catalog No. 100-C. A guide book for architects covering a complete line of interior metal trim, including window trim and stools, flush and applied metal bases, mouldings, door and window casings, chair rails, base screens, corner beads, basement windows, milk and package receivers, etc. Specification data, construction details, etc. 48 pp. 8½ x 11. Milcor Steel Co., Milwaukee, Wis.

LUX-RIGHT METAL AREA-WALLS.—Folder giving detailed description of two types of Lux-Right metal areawalls for basement window wells. Table of recommended sizes, prices, etc. 4 pp. 8½ x 11. Saint Paul Corrugating Co., South End Wabasha Bridge, St. Paul, Minn.

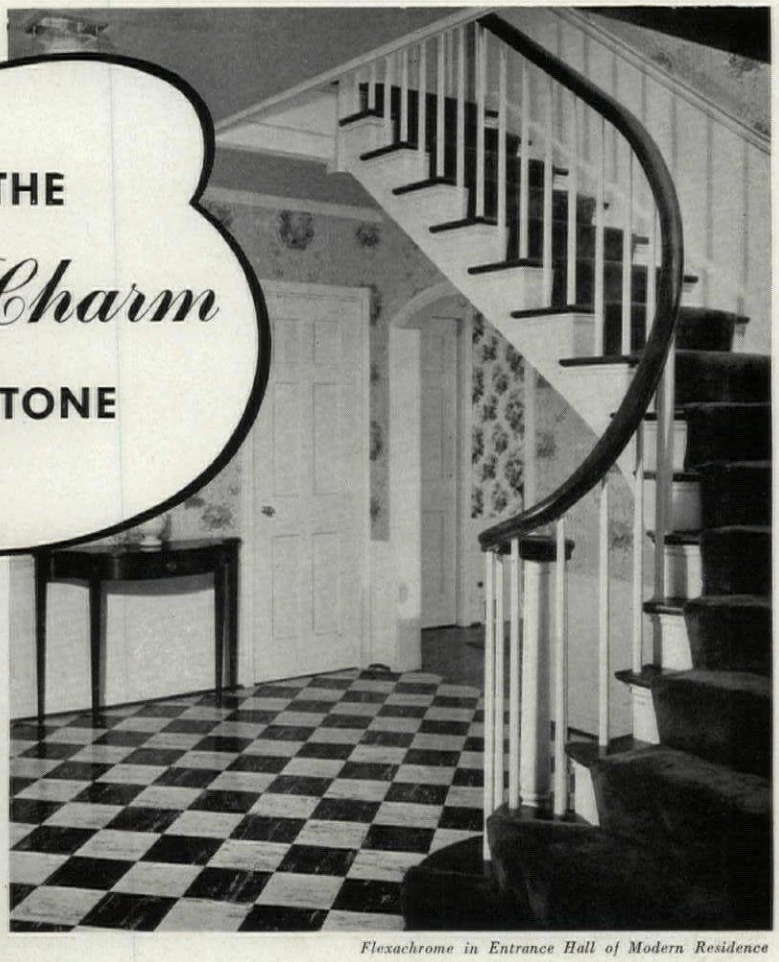
TYLAC WALL PRODUCTS.—A.I.A. File No. 23-1. Set of folders with descriptive information and color chart covering the Tylac line of wall coverings and mouldings suitable for bathrooms, kitchens, game rooms, stores, hospitals, offices, theatres, etc. 8½ x 11. Tylac Co., Greeley & High Sts., Monticello, Ill.

SUPERFEX BOOK OF FACTS ON LOW-COST HEATING.—Combined catalog and case history booklet describing and illustrating Superfex oil-burning and gas-burning air conditioning furnaces. The cost of one or more winter's heating of specific homes, of which floor plans are given, together with supporting evidence includes named homes from Iowa and Minnesota to the Atlantic seaboard. 48 pp. 8½ x 11. Perfection Stove Co., Cleveland, Ohio.

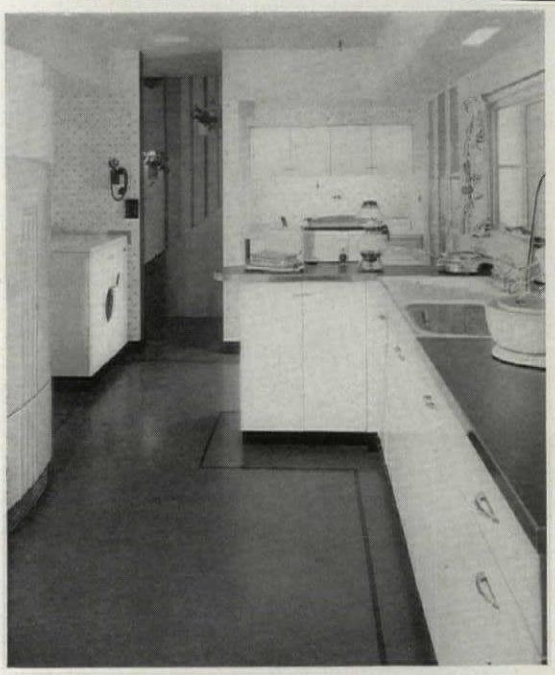
G-E WATER COILS FOR AIR CONDITIONING.—A.I.A. File No. 30-f. Useful reference book for architects and heating engineers describing an advanced line of water coils for both heating and cooling in air conditioning applications. Included is all the data needed for fast accurate selection of water coils to meet a wide range of air conditioning requirements. 52 pp. 8½ x 11. General Electric Air Conditioning and Commercial Refrigeration Dept., Bloomfield, N. J.

(Continued on page 76)

FLOORS WITH THE *Warmth and Charm* OF THE HEARTHSTONE



Flexachrome in Entrance Hall of Modern Residence



FLEXACHROME, the new *plastic* floor tile, offers unusual design and color opportunities in the residential field. Colors range from vivid, brilliant solids to delicate, blending pastels—from an inky black to true, clean white. Thirty-three solid and mottled colors, available in sixteen sizes, make the architect's problem of design selection easy and enjoyable. . . . And the peerless beauty of Flexachrome is matched by its iron-like durability. It has safe, firm foot comfort and it will not scar permanently from special abuses such as hot grease or burning cigars or cigarettes. The only maintenance needed is an occasional mopping with mild soap and warm water. . . . Here is a *better* floor for kitchen, bath, recreation room and entrance hall areas. Write today for informative data and the name of the nearest approved Flexachrome contractor.

THE TILE-TEX COMPANY, **Chicago Heights, Illinois**
***Eastern Sales Office:* 101 Park Ave., New York**

OUR CONSTANT OBJECTIVE is to furnish the architect with an honest, steadily improved product that will enable him to design architecturally correct floors which can be installed and maintained properly at minimum cost.

Flexachrome...

AN EXCLUSIVE TILE-TEX PRODUCT

PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 74)

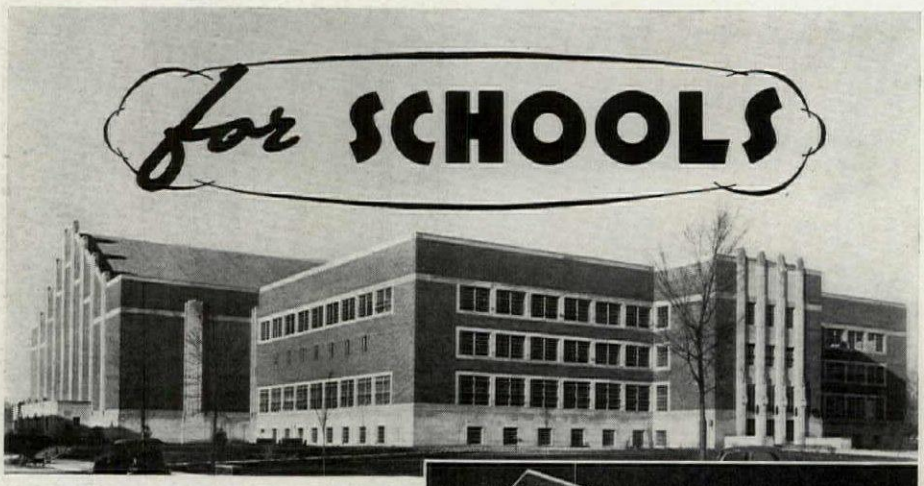
GRAND RAPIDS INVISIBLE SASH BALANCE.—A.I.A. File No. 27-a-1. Catalog containing descriptive and installation data, weatherstripping and frame details, specifications, etc., covering a line of sash balances. 8 pp. 8½ x 11. Grand Rapids Hardware Co., Grand Rapids, Mich.

DRAFTING STANDARDS ACCEPTED AND PROPOSED. — New brochure on mechanical drawing designed to aid the national defense program by assisting the draftsmen. It contains the complete drafting standards of the American Society of Mechanical Engineers and The American Welding Society as well as the proposed drafting standards under consideration for acceptance by the American Standards Association. The book is given free of charge to draftsmen and educators who request it by writing on company or school stationery. Where quantities are required for classroom use a charge of 25 cents per copy is made. 30 pp. 8½ x 11. Higgins Ink Co., 271 Ninth St., Brooklyn, N. Y.

HEAVY-DUTY FLOORS WITH INCOR 24-HOUR CEMENT.—Brochure, dealing with the subject of Incor cement, illustrates and describes in detail how heavy-duty industrial floors are built and repaired. 12 pp. 8½ x 11. Lone Star Cement Corp., 342 Madison Ave., New York, N. Y.

KIMSUL BUILDING INSULATION. —A.I.A. File No. 37-b. Useful reference manual for architects describing the advantages and installation of a blanket type of expanding building insulation. Specifications, installation details, etc. 16 pp. 8½ x 11. Kimberly-Clark Corp., Building Insulation Div., Neenah, Wis.

WISSCO GRILLES. — Catalog prepared especially for architects and engineers illustrating numerous designs of perforated grilles, each of which is accompanied by a dimension table. Specifications, installation details, etc. 24 pp. 8½ x 11. Wickwire Spencer Steel Co., 500 Fifth Ave., New York, N. Y.



NO MATERIAL SO DEPENDABLE

The elimination of drafts, dust and dampness is of primary importance in school buildings. Pecora Calking Compound is a valuable aid in securing weather-tight results. It forms a permanent non-penetrable bond between masonry joints and around window and door frames. Pecora will not dry out, crack or chip when properly applied. No other material has been tested so long by actual use. Since 1908 Pecora has proved completely satisfactory under all weather conditions in all parts of the country. Specify Pecora on your next project.

PECORA Rhino Brand CALKING GLAZING "Tough as his Hide" COMPOUND

Top—Purdue University Field House, Lafayette, Ind. Walter Scholer, Archt. A. E. Kemmer, Genl. Contr. Calked with Pecora by McFerran-Kane Co., Indianapolis.

Center—Backus High School, International Falls, Minn. Nairne Fisher, St. Cloud, Minn., Archt. Dauplaise & Kileen, Superior, Wisc., Genl. Contrs. Calked with Pecora by Hauenstein & Burmeister, Inc., Minneapolis-St. Paul.

Bottom—Calvin Coolidge High School, Washington, D. C. Municipal Archt. Jeffress-Dyer Co., Bldrs. Calked with Pecora by Chamberlin Metal Weather Strip Co., Washington, D. C.

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FELIX AUGENFELD, *Architect,* 250 East 43rd Street, New York, N. Y.

CAPT. RALPH F. GALLOGLY, *Engineer,* 39th U. S. Army Air Base, Boise, Idaho. (Data on utilities products and materials suitable for air base maintenance.)

WEST COAST CONSTRUCTION COMPANY, Architectural Department, 1019 S. La Cienega Boulevard, Los Angeles, Calif. (Data for complete A.I.A. file on residential and commercial work.)

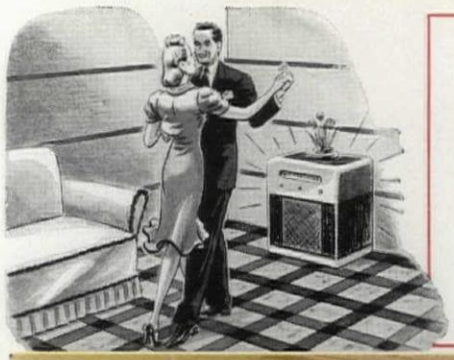
CHARLES G. SYRACUSE, *Draftsman,* 640 Ditmas Avenue, Brooklyn, N. Y. (Data and samples of products for residences.)

HENRY A. TRITES, *Draftsman,* War Dept., U. S. Engineer's Office, Room 430, 17 Battery Place, New York, N. Y. (Data on architectural or structural materials.)

FRED W. GUINN, *Draftsman,* 1315 Omar Street, Houston, Texas. (Data for complete A.I.A. file.)

A. PETRAUSKAS, *Student,* 10719 Prairie Avenue, Chicago, Ill. (Data for complete A.I.A. file, also general literature.)

LEONARD VEVERKA, *Student,* 507 N. Longcommon Road, Riverside, Illinois. (Data for complete A.I.A. file, also general literature.)



THIS FAMILY FUN CENTER
BEGAN WITH THE FLOOR

Here are the facts about low-cost, moisture-resistant basement floors of Armstrong's Asphalt Tile

HERE'S A GRAND PLAY FLOOR AND DANCE FLOOR . . . in the basement recreation room of the Walter M. Green residence, Omaha, Nebraska. Three distinctive colorings in Armstrong's Asphalt Tile were used—Florentine Marble, Tennessee Marble, and Burgundy. Architect and Contractor: Bert Hene. Floor was installed by Midwest Carpet & Linoleum Company.

TRANSFORMING any ordinary cellar into a spritely recreation room is easy with Armstrong's Asphalt Tile.

The 41 striking plain and marble colorings available lend themselves to the creation of the most beautiful designs and color combinations. Special insets can be added for very little extra.

Armstrong's Asphalt Tile withstands severest traffic without showing its age. Even the scuffing feet of dancers and table tennis players can't mar its surface or dim its "all the way through" colors. It resists both moisture and alkali, so it's perfectly safe for use over concrete subfloors in direct contact with the ground.

This floor is a budget-stretcher, too. It's surprisingly low in first cost. Also, many hundreds of home owners are money ahead on floor care because this asphalt tile is so easy to keep in perfect condition. Write today for free booklet—"Low-Cost Floors for Modern Basements." Armstrong Cork Co., Resilient Tile Floors Dept., 1206 State Street, Lancaster, Pennsylvania.

ARMSTRONG'S

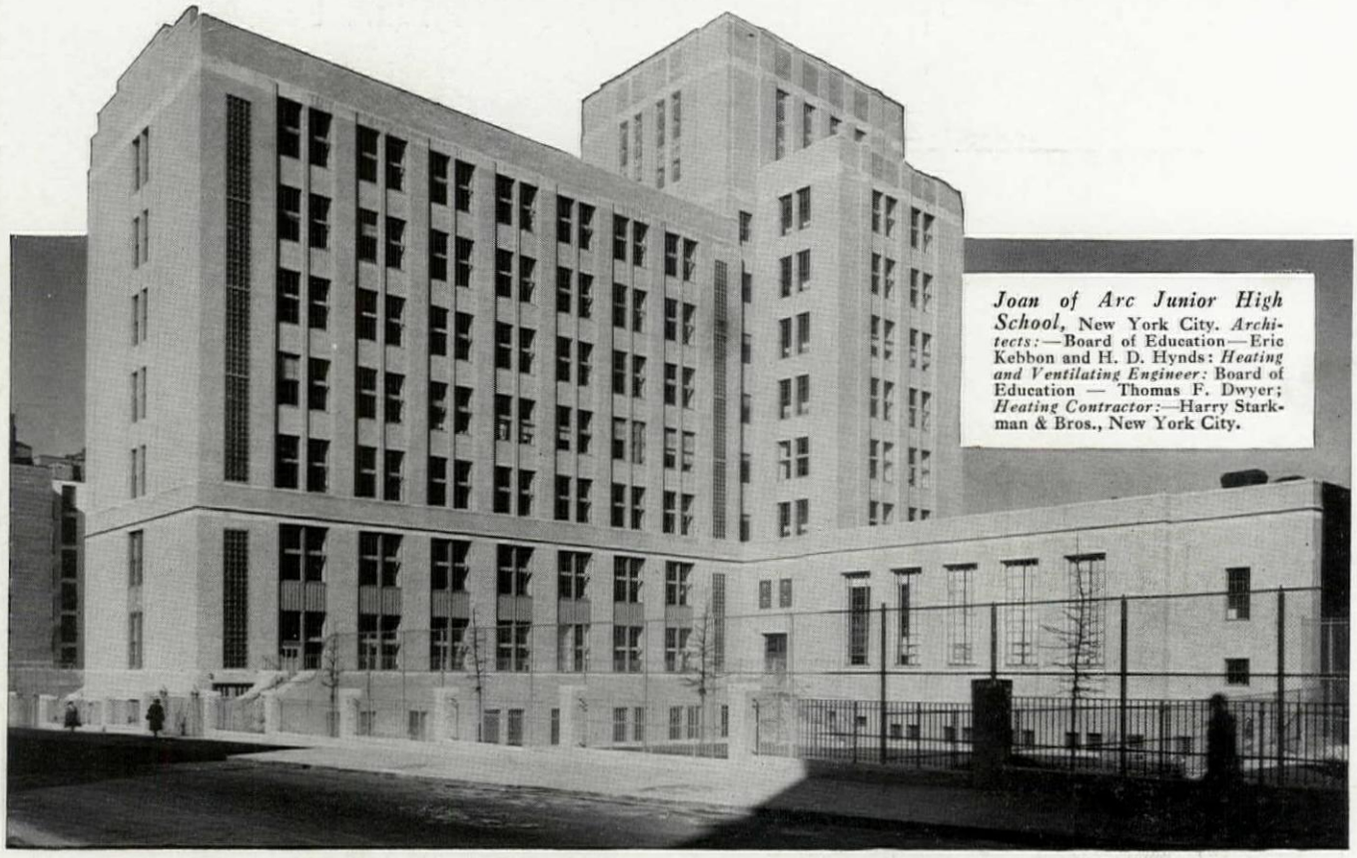
Asphalt Tile

THE LOW-COST FLOOR WITH THE LUXURY LOOK!

ARMSTRONG'S LINOLEUM • LINOTILE (OIL-BONDED) • CORK TILE • RUBBER TILE • LINOWALL

IN NEW YORK'S FIRST

"Skyscraper" High School



Joan of Arc Junior High School, New York City. *Architects:*—Board of Education—Eric Kebbon and H. D. Hynds: *Heating and Ventilating Engineer:* Board of Education — Thomas F. Dwyer; *Heating Contractor:*—Harry Starkman & Bros., New York City.

... *it's* NATIONAL PIPE, *again!*

TOWERING high above 92nd Street near Columbus Avenue, this recently completed Joan of Arc Junior High School marks a radical departure from the type of school building familiar to New Yorkers. Here for the first time in the city's public school history, elevators are used to transport students to and from their class rooms.

In doing the unusual, the architects for this exceedingly modern structure spared no pains to select materials which promised to provide the utmost in quality and service. It was no accident that they chose NATIONAL Pipe for the steam supply lines, for here is a veteran pipe which has won its leadership by years of dependable service in many of the finest structures throughout the land.

It's a sound specification that reads NATIONAL Pipe for both plumbing and heating in any building, large or small. NATIONAL meets all the requirements of rigid standards. It's made of clean, strong, uniform steel. It's easy to thread and join. It lasts long in service. It's available in plain steel, copper steel, black or galvanized and DUROLINE—pipe of every grade and size, but all of one quality, the *highest.*

NATIONAL TUBE COMPANY

PITTSBURGH, PA.

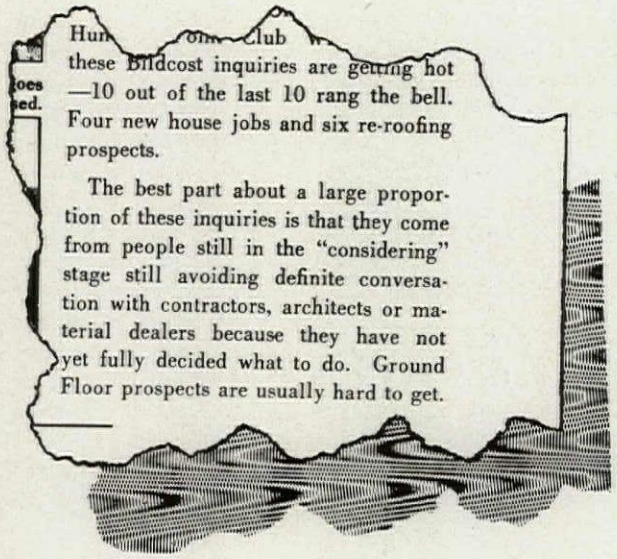
Columbia Steel Company, San Francisco, *Pacific Coast Distributors* · United States Steel Export Company, New York

UNITED STATES STEEL

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

DISREGARD OF THE OBVIOUS



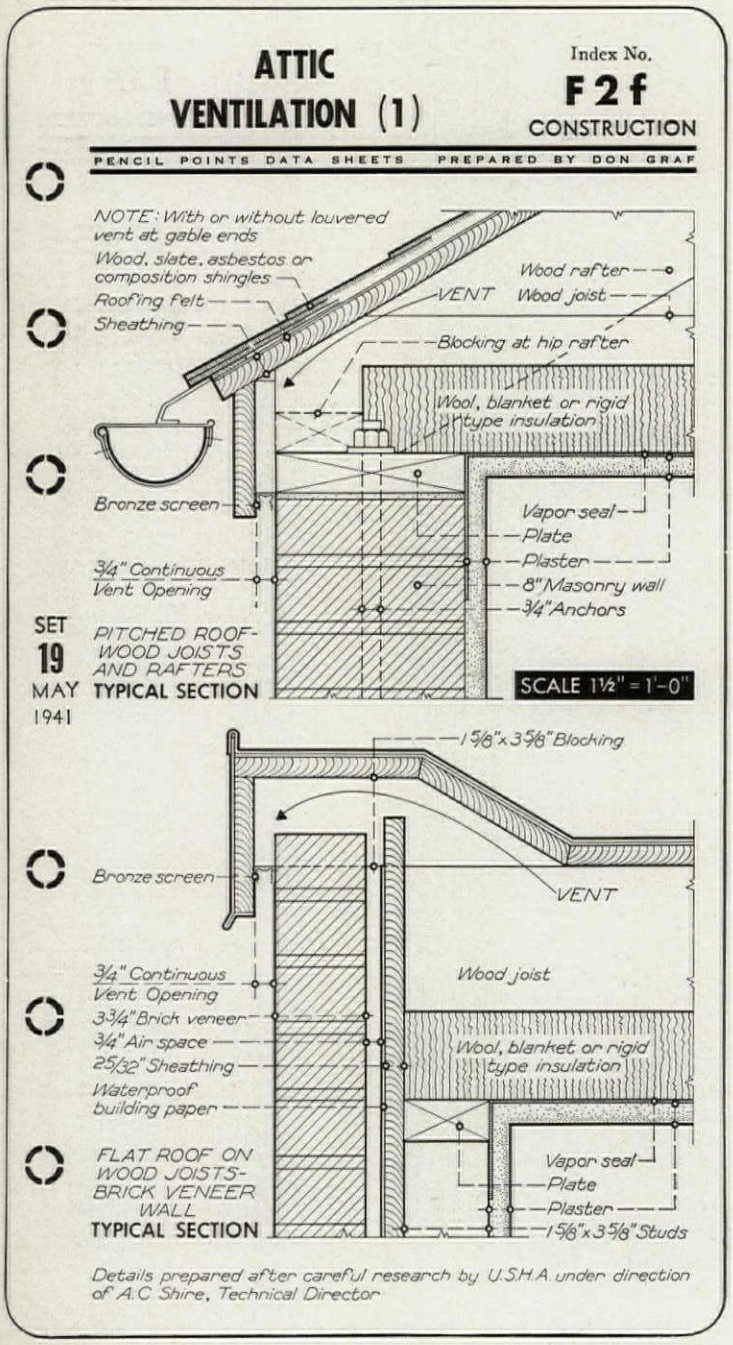
Hun[illegible] Club [illegible] these Bildcost inquiries are getting hot —10 out of the last 10 rang the bell. Four new house jobs and six re-roofing prospects.

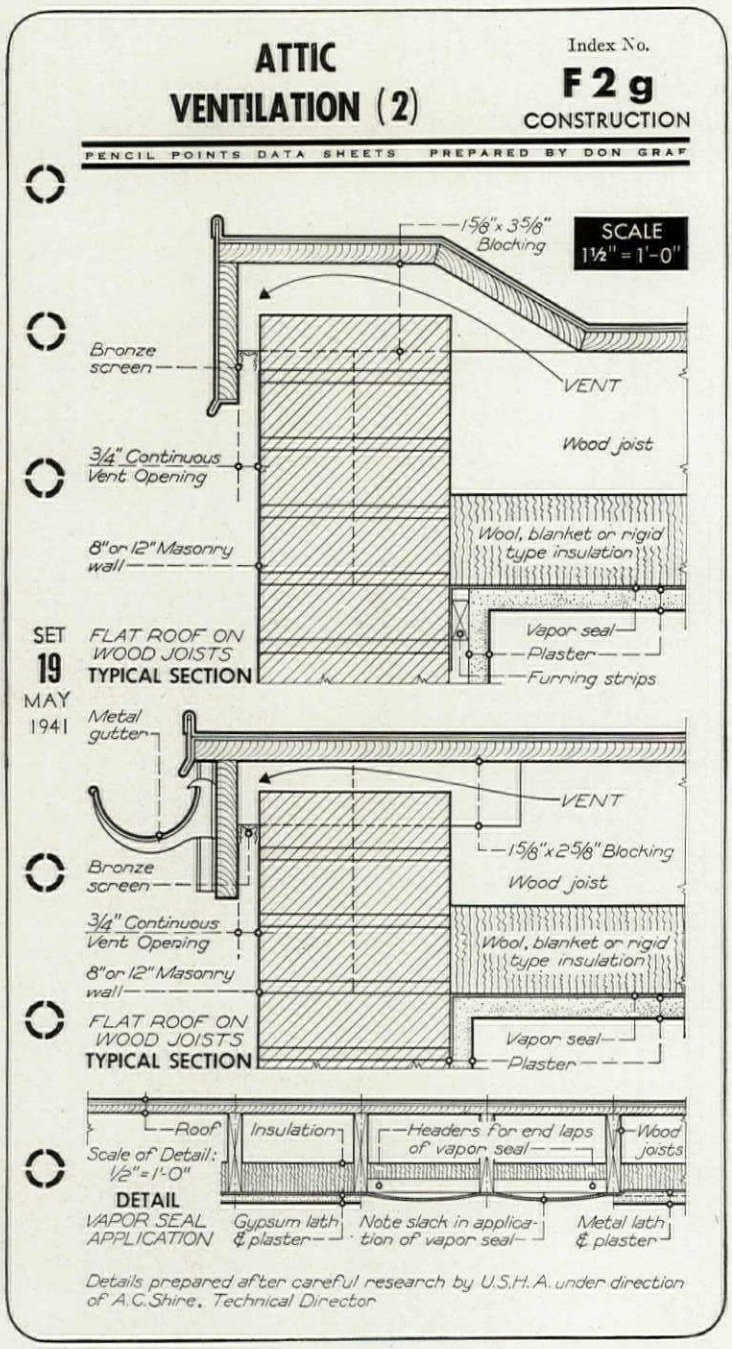
The best part about a large proportion of these inquiries is that they come from people still in the "considering" stage still avoiding definite conversation with contractors, architects or material dealers because they have not yet fully decided what to do. Ground Floor prospects are usually hard to get.

Suppose you are a manufacturer of a product used in buildings. Suppose it is a good product honestly made—one which satisfies a definite construction need. About the first thing you think of in the morning, at night and in between times is where you are going to sell it.

It may be that an advertising salesman from one of our better magazines has been in to see you. This advertising salesman's magazine enjoys a large circulation among architects, so you listen carefully to what he has to say about who he thinks will buy your quality product. He claims *"it is a well-known fact that decisions for the type and make of equipment are group decisions among at least two of these five groups:*

Financial Institutions
Operative Builders and Contractors
Material Dealers
Realty Owners and Managers
Architects and Engineers"





You decide to find out something about these so-called professional groups so you go to a bank which has a considerable business in mortgages. Perhaps the banker will tell you what a banker recently told us. The man we talked to is on the Board of Directors for one bank and is president of another. He said that building loans were made on the character of the man seeking the loan; that he knew nothing about building specifications; that no one in his organization had the training, the background, the judgment or the time to select building products.

Next let us suppose you interview an operative builder and contractor: the next class on the list for consideration is the "professional group" consisting of operative builders and contractors. You do not have to bother to talk to any operative builder personally—just look in the Sunday real estate section at the class of buildings they erect and you can quickly decide whether they represent a market for a quality building product.

Being an ex-architect you know that when a contractor contracts, he contracts to do work upon which the decisions have been reached by someone else.

The next "professional group" on your list are the material dealers. What kind of a market do they represent for the building product you make? They might buy a large quantity of your material but the buying influence would come from another source. Do you think the corner grocer decides to carry Chafe & Sunburn's dated Goo for any other reason than that there is a consumer demand for it? No! The consumers, not the grocer, made the decision, influenced, of course, by such pertinent matters as Elmer Snerd and Charlie McCarthy. So we can count out the material dealer.

Next we go to realty owners and managers. It would seem logical if the realty owner represented a large market for a building product that he might have an architecturally trained specialist for consultation on building matters just as American Telephone Company have, and other substantial property holders.

Last we come to the architect. It has been estimated that the architectural professional controls 70% of the

(Continued on page 82)

FIRE RESISTIVE VAULTS (1)

Index No. **F 15 a** CONSTRUCTION

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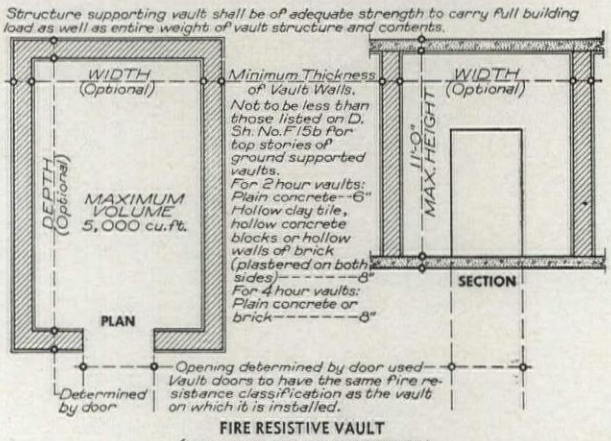

FIRE RESISTIVE VAULT
(STRUCTURE SUPPORTED)

SET 19 MAY 1941

FUNDAMENTAL REQUIREMENTS. In the design of a fire-resistive vault a number of requirements must not be overlooked if the structure is to withstand successfully the effects of a severe fire and is to protect the records which it contains.

1. Wall, floor and roof construction of materials having sufficient fire resistance to resist the action of the most severe fire and also having adequate heat insulating resistance to prevent destruction of contents from high temperatures due to heat transmitted to the interior of the vault.
2. Foundations and other supporting members of such design and construction that they will safely carry the weight of the vault and its contents when these supports are subjected to fire.
3. Provision against the impact of falling building members and building contents such as machinery and other heavy objects.
4. Independence of the vault structure from the building members, at least to such an extent that failure of the building will not cause failure of the vault.
5. Proper protection of door openings.
6. Vault shall be ventilated only thru door openings, walls, floors, and roofs shall not be pierced.

VAULT CLASSIFICATION. Vaults are classified in 2 groups according to the type of support—ground supported vaults and structure supported vaults. Each has a sub-division based upon the resistance periods to fire—6-hour, 4-hour, and 2-hour vaults.

GROUND SUPPORTED VAULTS. Ground supported vaults are supported directly on the ground and independent of the building in which they are located. They afford full protection to their contents even in the event of complete destruction of building.

STRUCTURE SUPPORTED VAULTS. Structure supported vaults are supported by the framework of buildings of fire resistive construction. These vaults may be located individually on any floor and are designed to afford full protection to their contents, assuming the integrity of the supporting structure.

FIRE RESISTIVE VAULTS (2)

Index No. **F 15 b** CONSTRUCTION

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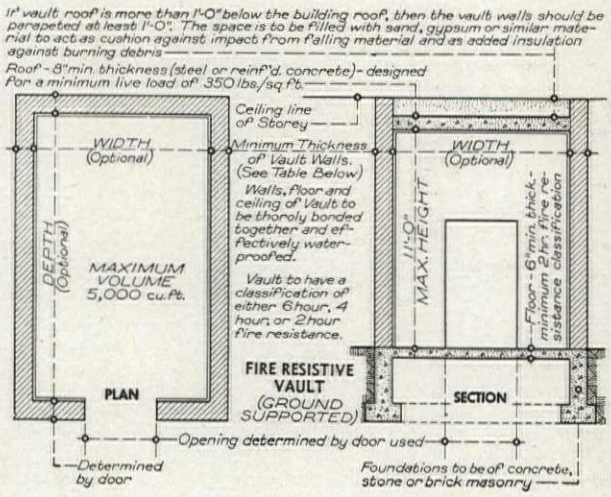

FIRE RESISTIVE VAULT
(GROUND SUPPORTED)

SET 19 MAY 1941

MINIMUM WALL THICKNESS FOR GROUND SUPPORTED VAULTS RECOMMENDED BY THE NATIONAL FIRE PROTECTION ASSOCIATION, BOSTON, MASS.

Six-hour Vaults					Four-hour Vaults					Two-hour Vaults					
	Kind of wall construction					Kind of wall construction					Kind of wall construction				
			Protected steel or reinforced concrete frames					Protected steel or reinforced concrete frame						Protected steel or reinforced concrete frames	
Number of stories counting from top down	Reinforced concrete, in.	Brick or plain concrete, in.	Reinforced concrete panels, in.	Brick or plain concrete panels, in.	Number of stories counting from top down	Reinforced concrete, in.	Brick or plain concrete, in.	Reinforced concrete panels, in.	Brick or plain concrete panels, in.	Number of stories counting from top down	Reinforced concrete, in.	Brick, in.	Hollow clay tile or concrete block, in.	Reinforced concrete panels, in.	Brick or plain concrete panels, in.	Hollow clay tile or concrete block panels, in.
Top	10	12	10	12	Top	8	12	8	12	Top	6	8	12	6	8	12
2nd	10	12	10	12	2nd	8	12	8	12	2nd	8	12	12	8	12	12
3rd	10	12	10	12	3rd	10	12	10	12	3rd	10	12	16	10	12	16
4th	12	16	10	12	4th	10	16	10	12	4th	10	16	20	10	12	16
5th	12	16	12	16	5th	12	16	12	16	5th	12	16	.....	12	16	20
6th	12	20	12	16	6th	12	16	12	15	6th	12	16	.....	12	16	20
7th	.....	.....	12	16	7th	.....	.....	12	16	7th	.....	.....	.....	12	16	20
8th	.....	.....	12	16	8th	.....	.....	12	16	8th	.....	.....	.....	12	16	20
9th	.....	.....	12	16	9th	.....	.....	12	16	9th	.....	.....	.....	12	16	20
10th	.....	.....	14	16	10th	.....	.....	12	16	10th	.....	.....	.....	12	16	20

Note: In the lower stories of buildings over two stories in height the minimum thickness (of walls in six- and four-hour vaults) shall in no case be less than 12 in. for reinforced concrete nor 16 in. for brick.

dollar volume of building. As specialists in construction they have no interest other than that of providing the best building possible for the money. Sometimes money is limited, so the architect and his assistants are called upon to make a selection of products which are balanced and whose total falls within the budget. Nevertheless, the architect is the only buying influence in the American building materials market who unremittingly and intelligently upholds American standards of function and quality. Since most manufacturers of building products are aware that shoddy, cheap merchandise will never create a permanently prosperous business for them, they should and do find it desirable to uphold the architect as a professional man. We do not think they find it profitable to indulge in the type of selling reflected in the illustration which was taken from the house organ of what we believe to be an isolated example of misguided selling in the building field.

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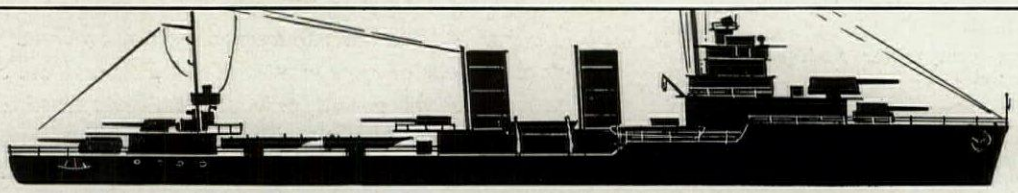

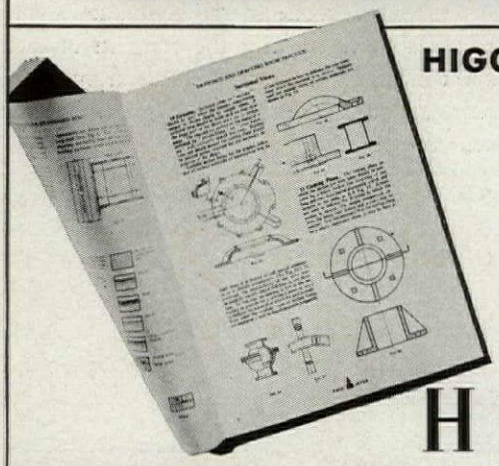

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Mission San Luis Rey de Francia, Oceanside—Photo by Henry F. Withey

The Ortega House, Montecito, Santa Barbara—Photo by Henry F. Withey

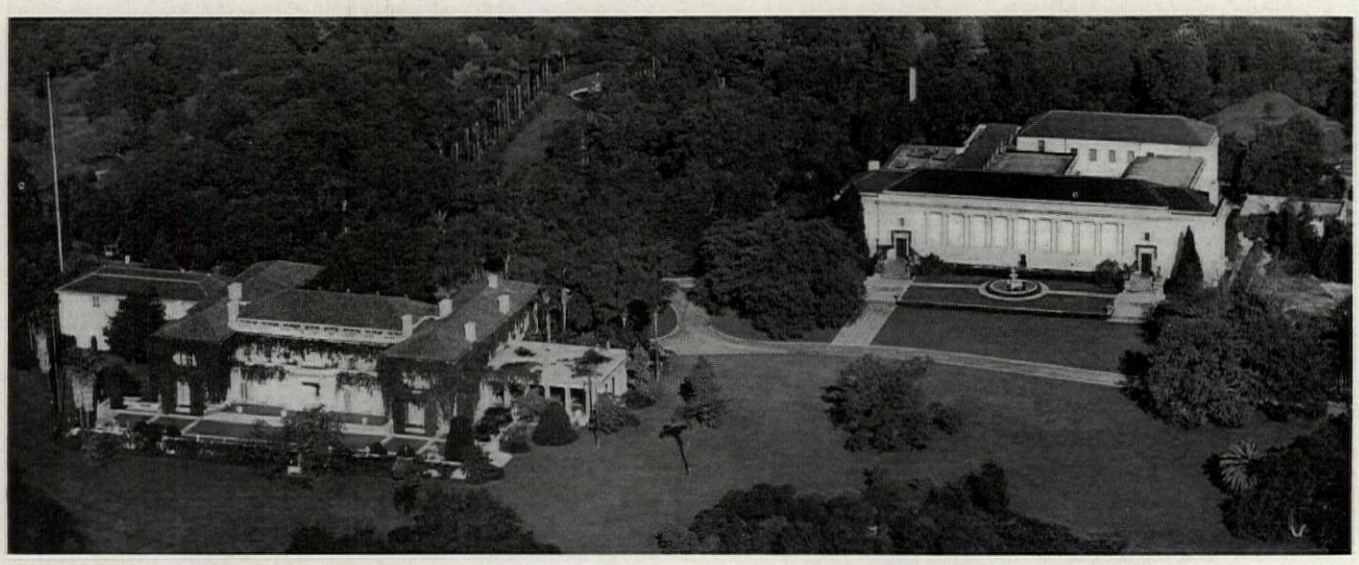
Former Grist Mill of Mission San Gabriel—Photo by Henry F. Withey

SOME LANDMARKS OF CALIFORNIA

In Los Angeles and vicinity, architectural treasures are highly regarded and given exceptional protection. From the earliest Spanish days—despite Nature's occasional unkindnesses—there remains a wealth of landmarks in Southern California. Those pictured here by Henry F. Withey, A.I.A., for the Historic American Buildings Survey, are representative of the buildings many architects attending the A.I.A. Convention will make an effort to see.

Every member of the host Chapters in the Los Angeles area is planning to contribute his share toward showing off the beauties of the State, and the visitors are to be taken on many well-planned sightseeing tours.

San Gabriel Arcangel, at Pasadena



Huntington residence and library, San Marino, where an exhibit of Jefferson's drawings will be seen by the architects

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AT LARGE IN THE LIBRARY

MONEY IN MOTION, THE SOCIAL FUNCTION OF BANKING, *by Arthur C. Holden ($2.50, Harper Press, Inc., 110 Greenwich Street, New York).*

Mr. Holden, who has made a notable contribution to the housing problem with his proposal for pooled property development, goes on in this book to apply some of the economic ideas derived from housing experience to the wider field of general finance.

A considerable part of the unsoundness of modern finance, as Mr. Holden keenly points out, is derived from the common practice of overestimating the permanence of long term investments. In a way, this might be regarded as another approach to the same position as that taken by Jerome Frank of the S.E.C., that the practice of issuing bonds instead of stock is generally unsound, since the loss of the investment creates a greater shock to a bonded structure than to one made up chiefly of stock liabilities. Holden observes that investments, particularly those that take the form of long term debts, are quite generally loaded with a rate of interest that conceals a repayment of capital. A particular business operation, for instance, may actually pay back the capital in twenty-five years plus two percent interest. But if the return is labeled 6 percent interest, the time will come when the investor will have to learn the bad news that he is about to lose his investment. According to common practice, the greater the risk of this unpleasant outcome, the higher is the interest rate needed to market the bonds. Undoubtedly this explanation covers an important part of the losses that have so often surprised investors.

Probably the largest field of operation in which this practice of forgetting amortization has prevailed is in housing. Tenements that long since paid back their first cost, if reasonable interest had been figured on the books, are still held as having a book value representing the hope of future returns. New investment in housing to replace outworn structures is seriously hampered by the danger of suddenly destroying the imaginary investments that still cling to the old buildings. Similar conditions, not so visible to the general public, are found throughout industry.

The flavor of San Francisco has been distinctive since the earliest days. The views above—from a collection of old prints and photographs—are entitled "Steamer Queen, from Telegraph Hill, 1886" and "Attorney Larkin's house, Larkin Street, 1868." It was not uncommon in the early days to ship around the Horn houses which had been built elsewhere and there is a tradition that the Larkin house was one. Both views show areas later entirely razed by the fire and earthquake. (See also photos of early work in the South, on page 86)

Mr. Holden proposes the establishment of a Capital Reserve System, to coordinate the efforts of investment bankers, insurance companies, and other managers of capital seeking long term investment. The central authority would be charged with the duty of estimating the amount of new investment needed to create full employment, of distingushing between crowded and uncrowded fields for expansion, and of setting legal interest rates in accordance with the needs of industry. Working within this system of controls, Holden suggests that bankers should be allowed and encouraged to create credit as required for long term investment.

Since credit costs practically noth-

(Continued on page 90)

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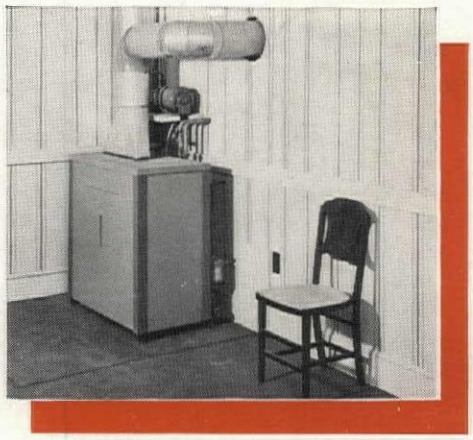

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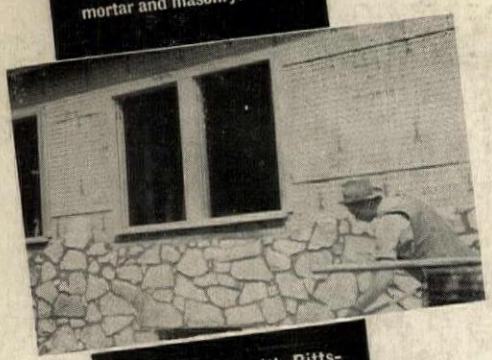

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